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The Architectural Review

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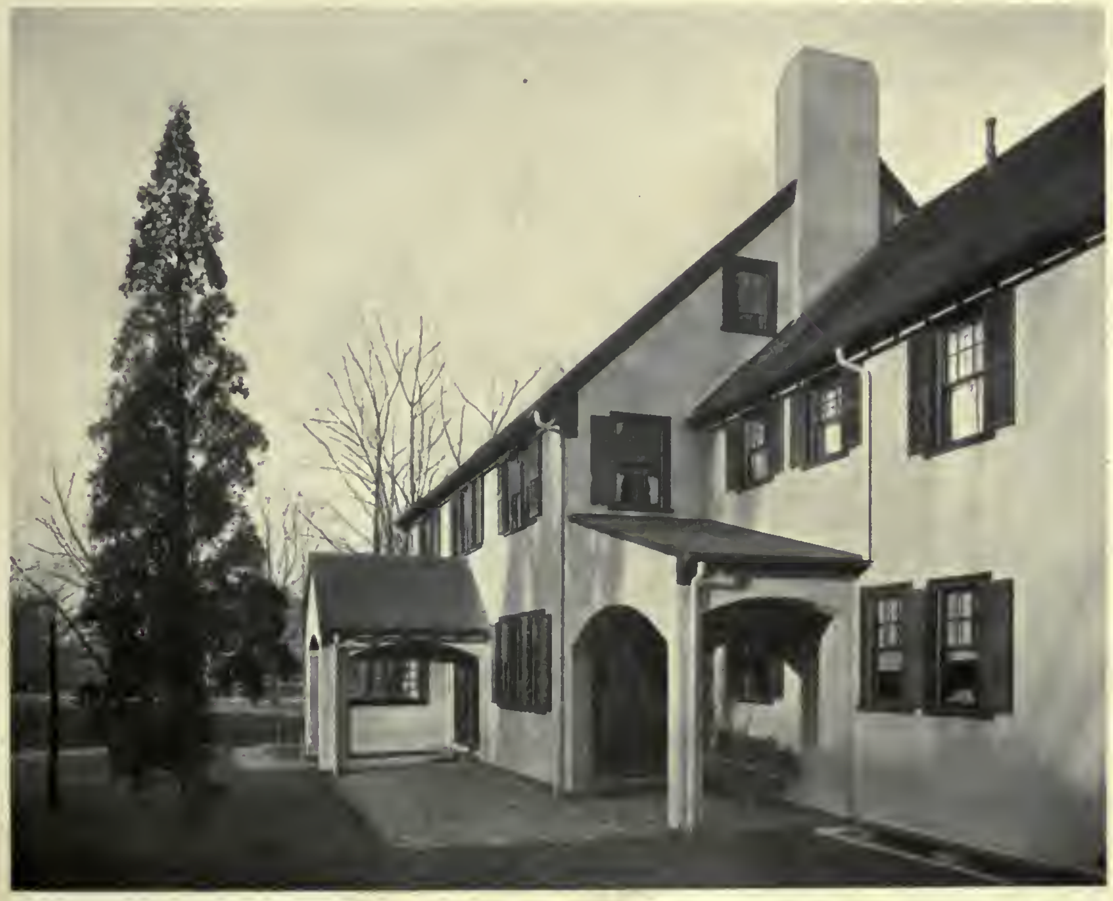
Exterior Plaster Construction, I.

By Frank Chouteau Brown

ALTHOUGH rapidly approaching, the time has not yet come in this country when it is cheaper to build the walls of a structure entirely of brick — or some other durable material — than of a perishable wood frame. When that time does arrive, it will mean much for the architecture of America. Europe — preëminently, England — illustrates the result of years of development, when influenced by just this reason. The very solidity of the material results in an architectural style of less finical restlessness of appearance than the use of the more easily worked wood allows. The possibility of loss by fire will be greatly lessened if not eventually removed, while the resulting durability will in every way tend to improve the character of the American residence.



House in Longwood, Mass. Lois E. Howe, Architect.

So far, wood remains, in most localities, our cheapest structural material; but we are continually experimenting with substitutes for wood as an exterior covering for our dwellings. Actuated by desires more esthetic than economical, exterior cement plaster, or "slap-dash," has become generally recognized as the most promising substitute that has so far presented itself. Stone and brick, aside from other considerations, are often unavailable from the mere fact of their expense. Wood (clapboard, siding, or shingles), tile, and slate, as also brick and stone, all show more or less obviously the joints where the different pieces of material come together or overlap. Plaster alone produces a beautifully simple surface, unbroken by joints, and yet susceptible to textural effects the most bold or the most delicate, as the case may be.

When used in broad simple surfaces, unbroken by timber, the artistic possibilities latent in plaster as an exterior surfacing for American houses are sufficiently charming to cause a very general demand for a more thorough understanding of its best methods of handling. Of all the materials available for the exterior treatment and surfacing of the small or inexpensive dwelling, none other offers such attractive effects as are inexpensively obtained by the use of cement plaster. It may be used in city or country; but that it is equally suitable, if less generally availed of, for the urban location will be illustrated by one of the accompanying views, showing it used on the bay of a brick city dwelling.

Aside from the merely artistic point of view, the use of exterior cement plaster includes other advantages, such as the close planting of shrubs and trees, and even of running vines directly over the plaster face of the wooden dwelling, without danger of injury or deterioration of the frame of the structure that it encloses. Yet its comparatively recent introduction, for broad, unbroken surfaces, and the relative lack of experience of both clients and builders with its use have so far unfortunately restricted its general employment, even on strictly suburban work. So long as the methods of application, of support, and the proportions and methods of mixing the constituents of the several coats necessary in using this material remain at all unfamiliar to the general public, so long will its general employment be seriously delayed.

At present, architect, builder, and client are all disposed to regard exterior plaster with some suspicion, largely resulting from a lack of familiarity with it. A free discussion of its merits and defects should be advocated by all those interested in its larger use. If an interchange of experience in its use could only be managed, a much better understanding of its qualities would result; and certainly no old-fashioned or false feeling for the "secrets of the trade" should prevent this.

When the adoption of plaster has been influenced, in any degree,

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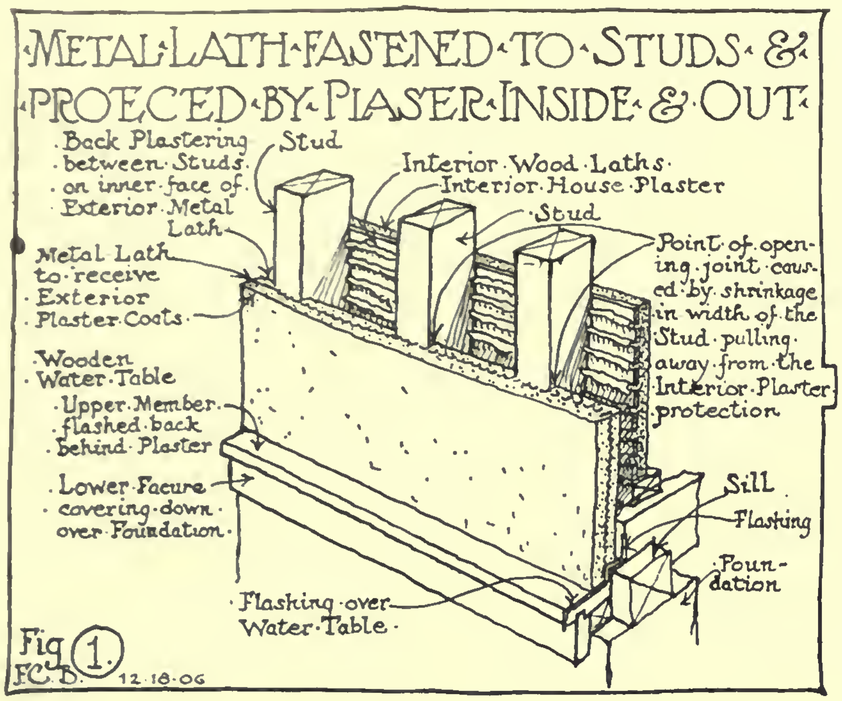

METAL LATH FASENED TO STUDS & PROECED BY PIASER INSIDE & OUT
Back Plastering between Studs on inner face of Exterior Metal Lath
Stud
Interior Wood Laths
Interior House Plaster
Stud
Metal Lath to receive Exterior Plaster Coats
Point of opening joint caused by shrinkage in width of the Stud pulling away from the Interior Plaster protection
Wooden Water Table
Upper Member flashed back behind Plaster
Lower Facure covering down over Foundation
Sill
Flashing
Foundation
Flashing over Water Table
F.C.B. 12.18.06

Fig ①

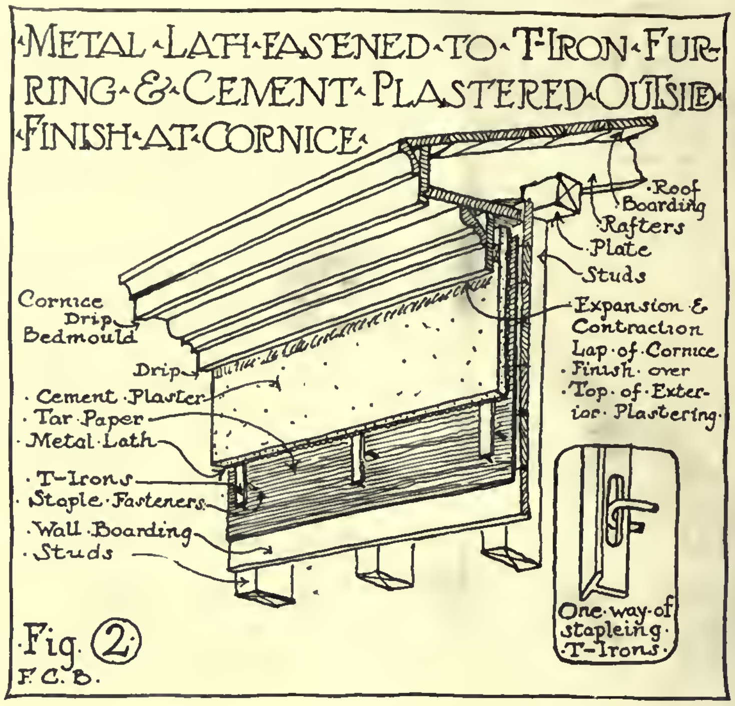

METAL LATH FASENED TO T-IRON FURRING & CEMENT PLASTERED OUTSIDE FINISH AT CORNICE
Roof Boarding
Rafters
Plate
Studs
Cornice
Drip
Bedmould
Drip
Expansion & Contraction Lap of Cornice Finish over Top of Exterior Plastering
Cement Plaster
Tar Paper
Metal Lath
T-Irons
Staple Fasteners
Wall Boarding
Studs
One way of stapleing T-Irons
F.C.B.

Fig ②

by its inexpensiveness as a covering for the house, it presupposes, in its least costly form, a structural supporting-wall of wood framing; quite in the ordinary manner of building a wooden wall for shingles or clapboards. In most sections of the country there can yet be no saving over either of these wood-covered methods of exterior treatment. As a matter of fact, the plaster surface will cost more than either clapboards or shingles, inasmuch as three coats of plaster and the labor of application are more expensive to put on than shingles or clapboards. Even figuring in the biyearly restoration of the clapboarded surfaces of a building by means of paint, it will require the lapse of a considerable time before the difference in price is equalized.

So the prevalent American custom is to use a wooden construction covered with metal, wire, or latticed wood lath for the frame of the house, and upon this to apply the plaster. The less movement and flexibility there are in the walls or frame of the building, the less cracking of the plaster finish should result. This would seem to recommend the application of the plaster upon a wall of brick; but there are various reasons why, in America at the present time, this is little likely to become popular. Granting the necessary use of plaster upon a wooden frame, much of the lasting value of this exterior surfacing depends upon the solid framing and substantial construction of the structure upon which it is applied; and here would probably appear the most divergence between individual experiences in its application.

The cheapest, and for certain purposes probably the best, way of using plaster upon a wooden frame is to lath directly upon the exterior of the studs, and then, by plastering upon the outer face of the lath and back-plastering directly upon its inner surface, to entirely cover and protect the lathing upon both sides (Fig. 1), and thus obtain a durable exterior surface of the material desired. There are, however, obvious objections to this when applied to a house of any height or considerable size. On a small building, or one of but a single story, the method is satisfactory. Where greater height and a consequent necessary stiffness in the building are desirable, the omission of the exterior boarding is regrettable, inasmuch as it is a considerable factor in stiffening and bracing a wooden frame, as ordinarily constructed.

Boston City Residence.
Frank Chouteau Brown, Architect.

House in Brookline, Mass.
Charles A. Platt, Architect.

The application of the plaster in this manner requires that this outer skin of plastering (outside and in) be in place before it is possible to lath for the plaster finish in the interior. It also loses an air space over the more general method, which means that the building is not so completely insulated from the outside atmosphere as is customarily the case. Where the wooden frame is boarded, then furred and plastered, it is readily seen that the extra air space obtained between boarding and exterior plaster is of additional insulating value, rendering the building warmer in winter and cooler in summer than when this extra space is not obtained. The same argument is even more true of a brick veneered building.

If this method of treatment is employed with metal or wire lath, it is always open to two general objections. If the studding is set closer together, as it should be, it adds unnecessary weight and timber, with consequent attending extra strain and shrinkage, as well as extra expense to the structure. The studding also, in its ordinary shrinkage in width, opens up small cracks — upon the interior — down each side of the stud, which give an opportunity for dampness and corrosion to get directly at the lath, if metal has been used.

In the unavoidable comparison of metal and wire lath, the weight of

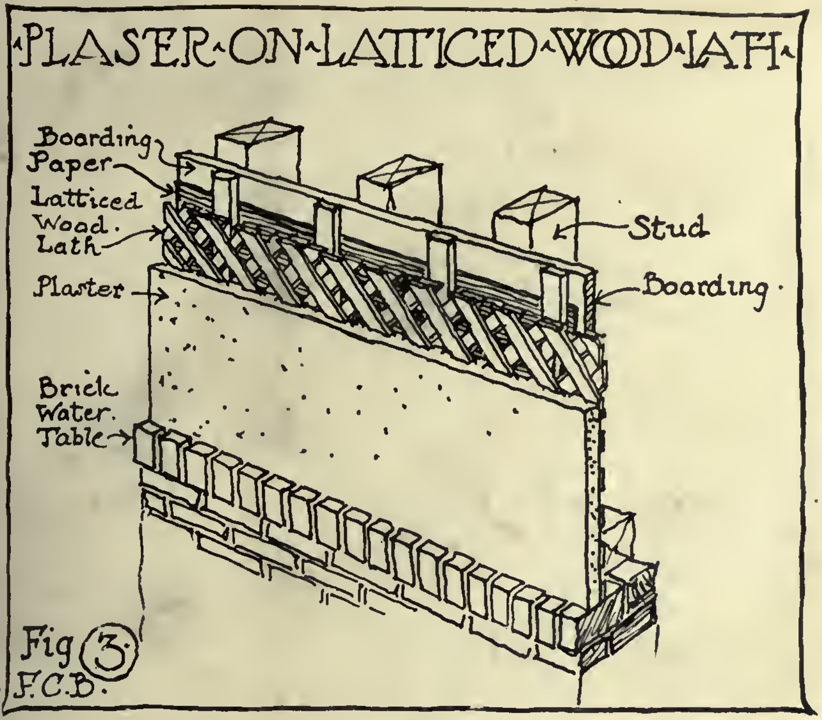


Fig 3
F.C.B.

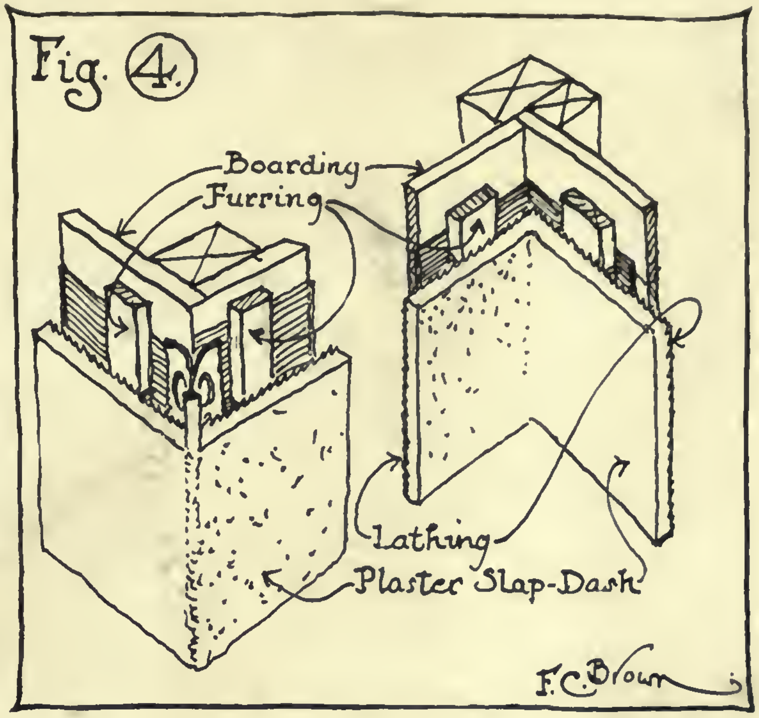


Fig. 4.

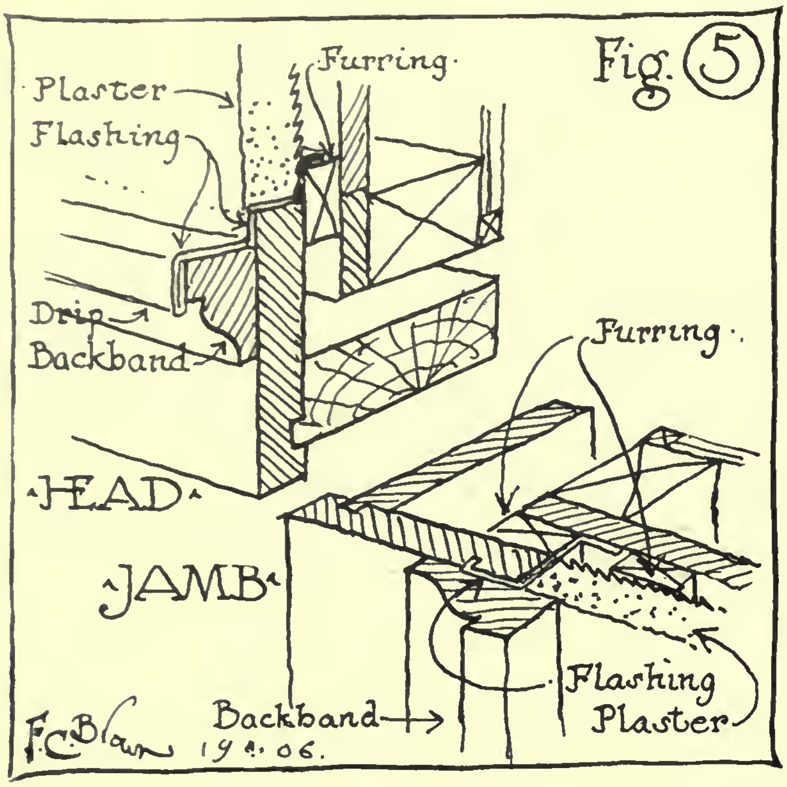
opinion and experience seem to favor the latter — although both are open to certain obvious and common disadvantages. The thinner strands of wire are the more thoroughly imbedded into the plaster, even if only worked from one side, and therefore the more perfectly protected from weather and damp. On the other hand, some claim that the smaller section area offered by the wire is the more easily corroded by the dampness that must be absorbed by the protecting mortar during a long-continued spell of rainy weather; and that its greater flexibility makes the cracking of plaster from that cause the more certain. Both metal and wire may be galvanized, which adds to their cost, but the covering of both may be scratched away or injured; and an opening crack in one, or the untwisting, or breaking apart of a welded joint in the other, would let the moisture into a vulnerable spot.

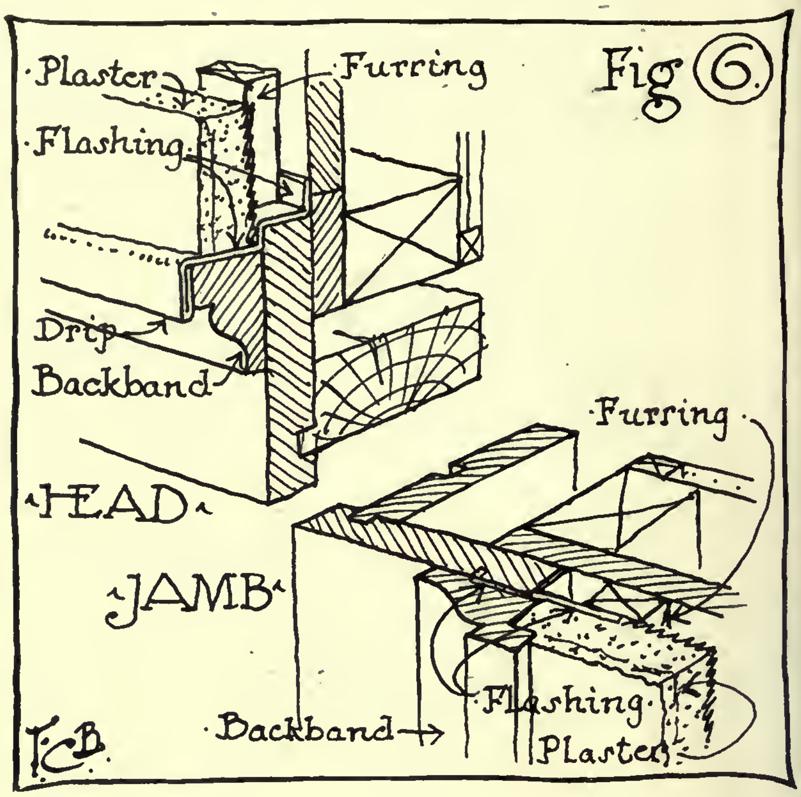
House in Ashmont, Mass. Edwin J. Lewis, Jr., Architect.

Where wire or metal lath is to be employed, there is another excellent, though more expensive, method of construction that is often used. This consists of perpendicular furrings of small tee-irons, or iron strips of other shape, fastened to the exterior boarding (Fig.2) in such a manner as to allow of a certain amount of flexibility in the fastening or joint, thus permitting the frame to move slightly in shrinkage or settlement without disturbing the exterior furring; which so forms almost an independent wall, upon which the metal or wire lath is fastened, and then plastered in the usual way. This system needs a cornice to protect the upper finish of the plaster in such a manner as to allow of the movement being taken care of at this point without affecting either plaster or frame. This method has been advantageously employed on the better class of work, especially at the period when the plaster house was first becoming popular.

The use of wire and metal lath has one invariable disadvantage, of which so far there apparently does not exist any method of absolute prevention. Along the line where the strips are lapped and fastened together there will almost invariably result small surface cracks in the plaster at the regular distances determined by the width of the lathing. This seems to be especially true of vertical lathing. These cracks generally occur from first-story window-cap to second-story window-sill, at the very place where the edge of the long strip running from water-table to cornice is lapped against the shorter ones extending from window to window,— or from window to water-table, and cornice. While these defects are not serious or injurious to the exterior facing of the house, they are certainly not desirable.

In certain parts of the country there has come into use a manner of treating a wood-framed house with wood lath for exterior plaster that has proved generally satisfactory. The lathing may be applied either directly upon the studs or upon the furring placed outside of the boarding and papering in the customary manner, and consists of wood laths of as good and heavy a quality as is obtainable in the local market. They are placed *diagonally* over the nailings, and upon them is another set of laths running di-





agonally in the other direction, at right angles to the under course. This forms a crisscross lattice-work extending over the entire wall of the building (Fig. 3). The laths are set about ¾″ or ⅞″ apart, and so provide an exceptionally good clinch for the mortar. The obvious arguments against this method of treatment are: first, the additional expense of laths and labor. This is not of so much importance as might at first appear, inasmuch as the extra width in spacing of the laths results in a certain saving, and they do not increase the number required by much more than a third over the ordinary amount. The matter of labor is a trifle more serious, and will be so until the local lathers become accustomed to this manner of treatment, when they can, by obvious and legitimate methods of nailing, so manage as to handle such an arrangement of lathing with but little loss of time over the one to which they are at present more accustomed. The great advantage of this treatment, aside from the effective clinch afforded the mortar, is that it gives an exterior framework holding the plaster that, even if it is directly connected with the boarding, is yet of sufficient flexibility largely to counteract any movement in the frame, such as ordinarily results from shrinkage or settlement, and so prevents such a movement from affecting the exterior coating of plaster. The plaster, especially the first coats, is then generally mixed with more lime in proportion to the cement, so that the surfacing is not sufficiently "brittle" to be affected by the slight shrinkage of the wood laths.

Certain other precautions may be taken to obviate these dangers. It is easy so to manage the starting and completion of a house of this character as to get it boarded, "papered in," and made tight in the early or late fall of the year; then the interior plaster may be put on and dried out and the finish put in place during the milder winter weather; the heating system installed, and the frame allowed to shrink and contract all that is possible in the amount of time that elapses before the arrival of good weather in the spring permits of the exterior coating of plaster being applied. Of course, this does not take care of all the *future* settlement that may occur in the house; but if properly conditioned, it obviates very largely the most serious and immediate changes attendant upon the shrinkage, settlement, and seasoning of the new structure.

Moreover, there are certain other things that would recommend themselves as precautions to be taken in starting the work. A good, tight cellar wall—not a "dry wall" under any circumstances—should be put in. This prevents dampness; and, when carried well below frost, prevents any movement along its upper surface. The use of light iron beams resting on iron columns for all the interior girders of the first floor is also a preventive of slight

Plaster House. Alpheus Williams Chittenden, Architect.

House in Brookline, Mass. Hartley Dennett, Architect.

expense and great value in avoiding undue settlement in the center of the building and a consequent strain and pressure upon the exterior walls. These and other things are so obvious that it seems unnecessary to mention them further.

Quite as important as the time elapsing for the shrinkage of the frame is the time to be allowed between the application of the separate coats of exterior plastering. If the second coat is held off a sufficient length of time, it allows of its covering and filling in any small cracks that may appear in the first coat from wood-lath shrinkage or the metal-lath joinings. A similar lapse of time between the application of second and third coats also assists in the saving of future annoying surface cracks.

While much has been said as to the tendency of plaster to crack at reveals and corners, there is, so far, but little absolute knowledge of the exact means by which it is possible to prevent this annoying experience. One or two of these preventives there are that perhaps would not suggest themselves to the architect or builder. In the first place, a large, heavy metal corner bead offering considerable opportunity for clinch, and of sufficient projection so that it may be securely fastened to the house and yet extend to the distance necessary to form the exterior angle, is quite important. It is also important, at the corners of interior angles even more than at external corners, to keep the furrings back and away from the corner, so that the laths may project over and meet in such a way as to insure a *strong* clinch behind them in the plaster at these locations, where a clinch is more required (Fig. 4), and yet the general way of nailing the furring directly on the corner absolutely prevents, or greatly injures, this most necessary clinch of the plastering at this important point.

Another View of Plaster House. Alpheus W. Chittenden, Architect.

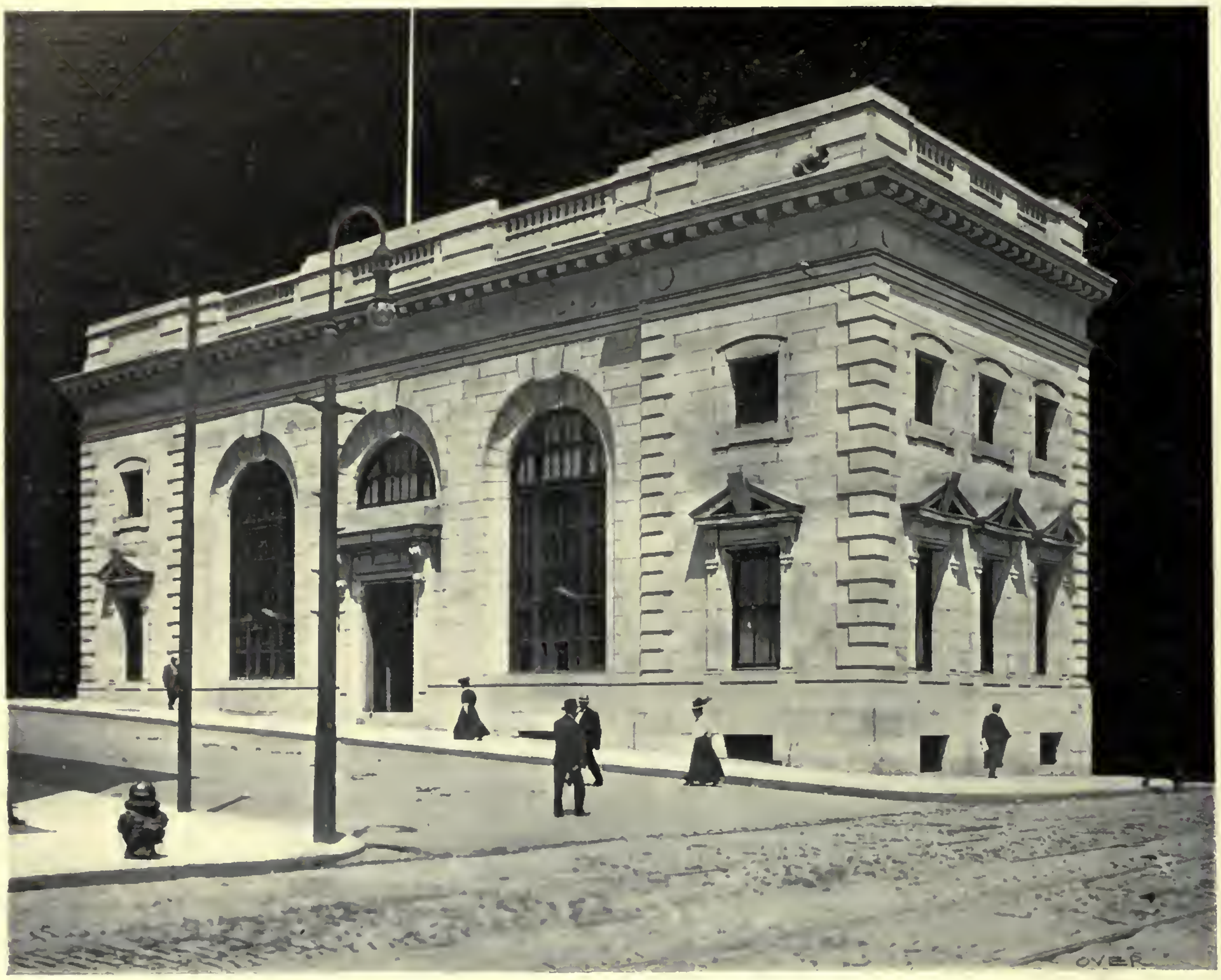
Plaster House, Chestnut Hill, Mass.

House by Kilham & Hopkins.

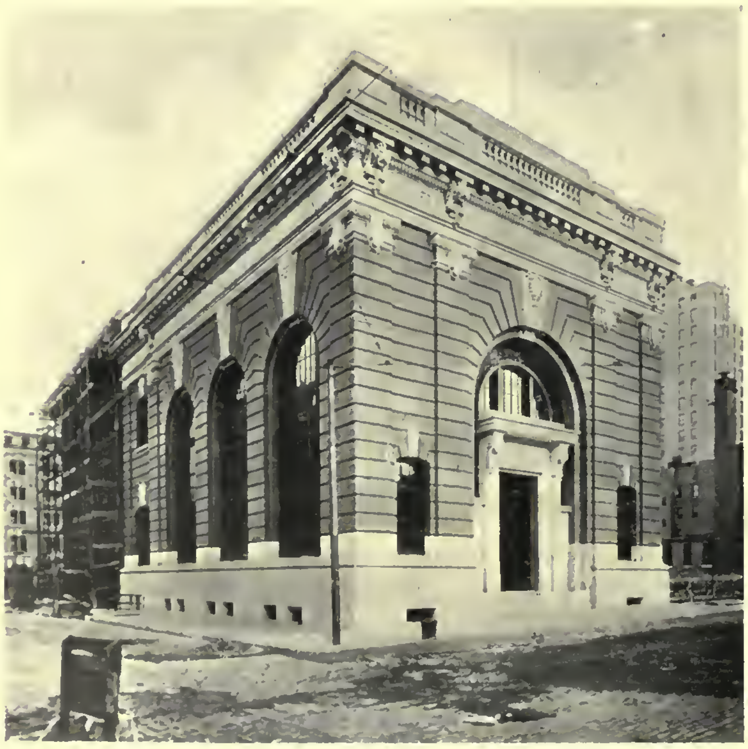
Suburban Store Building. Charles Barton Keen, Architect.

The careful treatment of the plaster around window-frames, where the wash is likely to be considerable, is also essential. When the architrave is kept flush with the surface of the plastering in the ordinary manner the back band itself may be projected to cover this joint (Fig. 5). The flashing, of course, must always be carried up properly behind the plastering *and lathing*, and nailed. If placed between plaster coats, the exterior ones are likely to fall off or be readily broken. Where the back band may not be so utilized as to cover a flush joint between plaster and wood, the edge of the window finish should be grooved in such a way as to furnish the plaster a firm clinch and still cover the actual joint with a projecting strip of wood (Fig. 6).

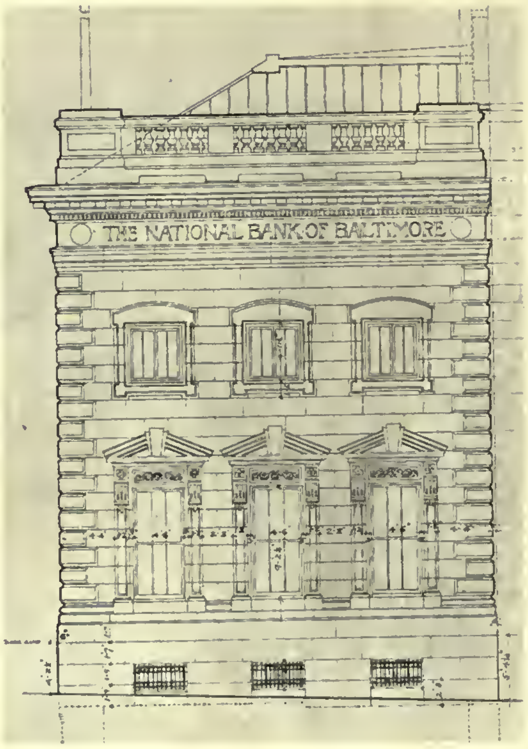
By lapping the edges of the lath strips about an inch and lacing them together with wire; by running the furring strips horizontally (and nine inches apart on centers) and the wire cloth perpendicularly; and finally, by so spacing the lath as to avoid a perpendicular joint on the line of either edge of the window-frame, and bringing the lap near the center of the opening's width, some of the defects mentioned may be foreseen and partially obviated.



NATIONAL BANK OF BALTIMORE.



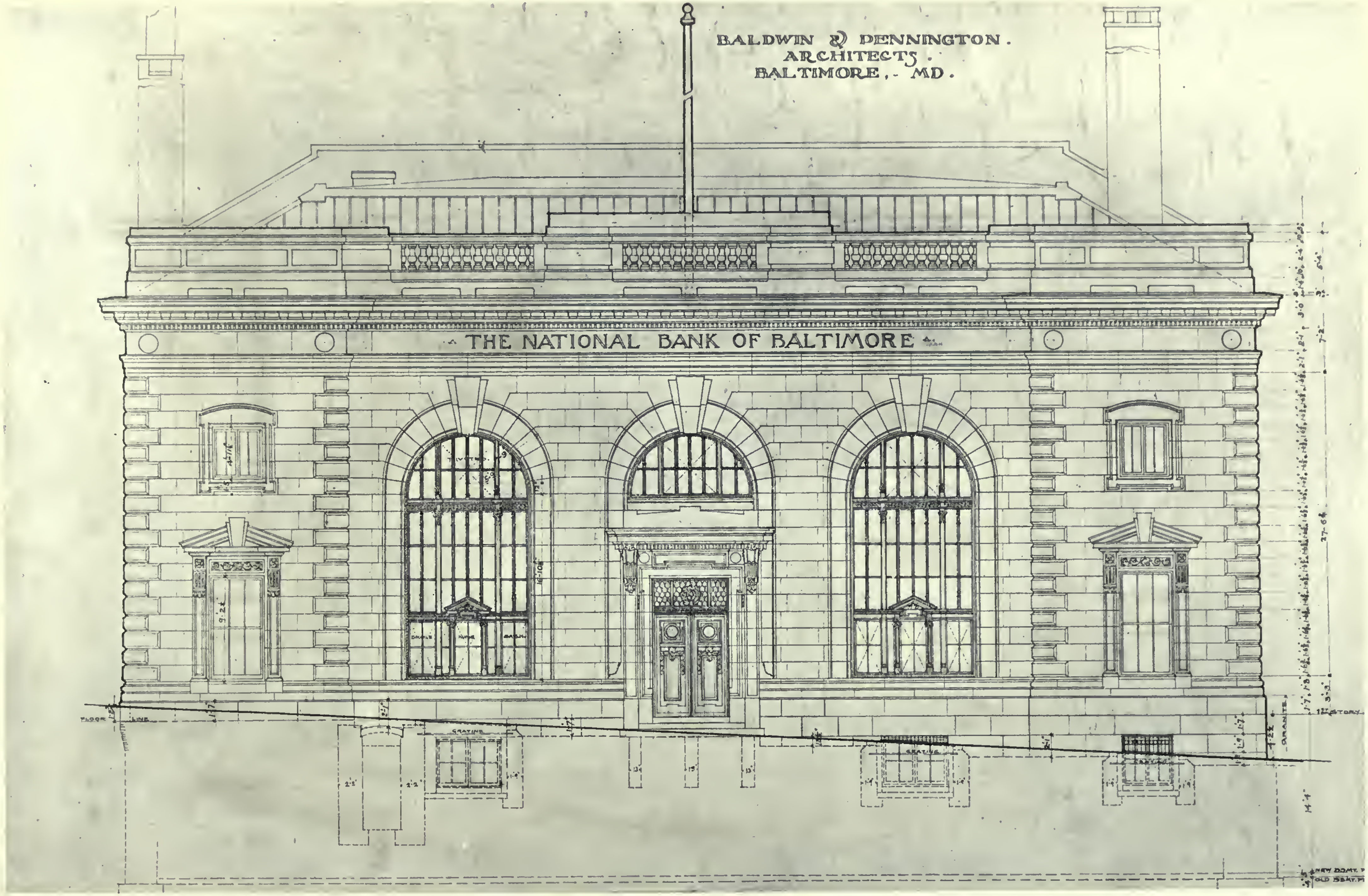
FARMERS AND MERCHANTS NATIONAL BANK.



NAT'L BANK OF BALTIMORE. ELEVATION ON BANK LANE.

TWO BANKS IN BALTIMORE, MARYLAND.

BALDWIN & PENNINGTON, ARCHITECTS.



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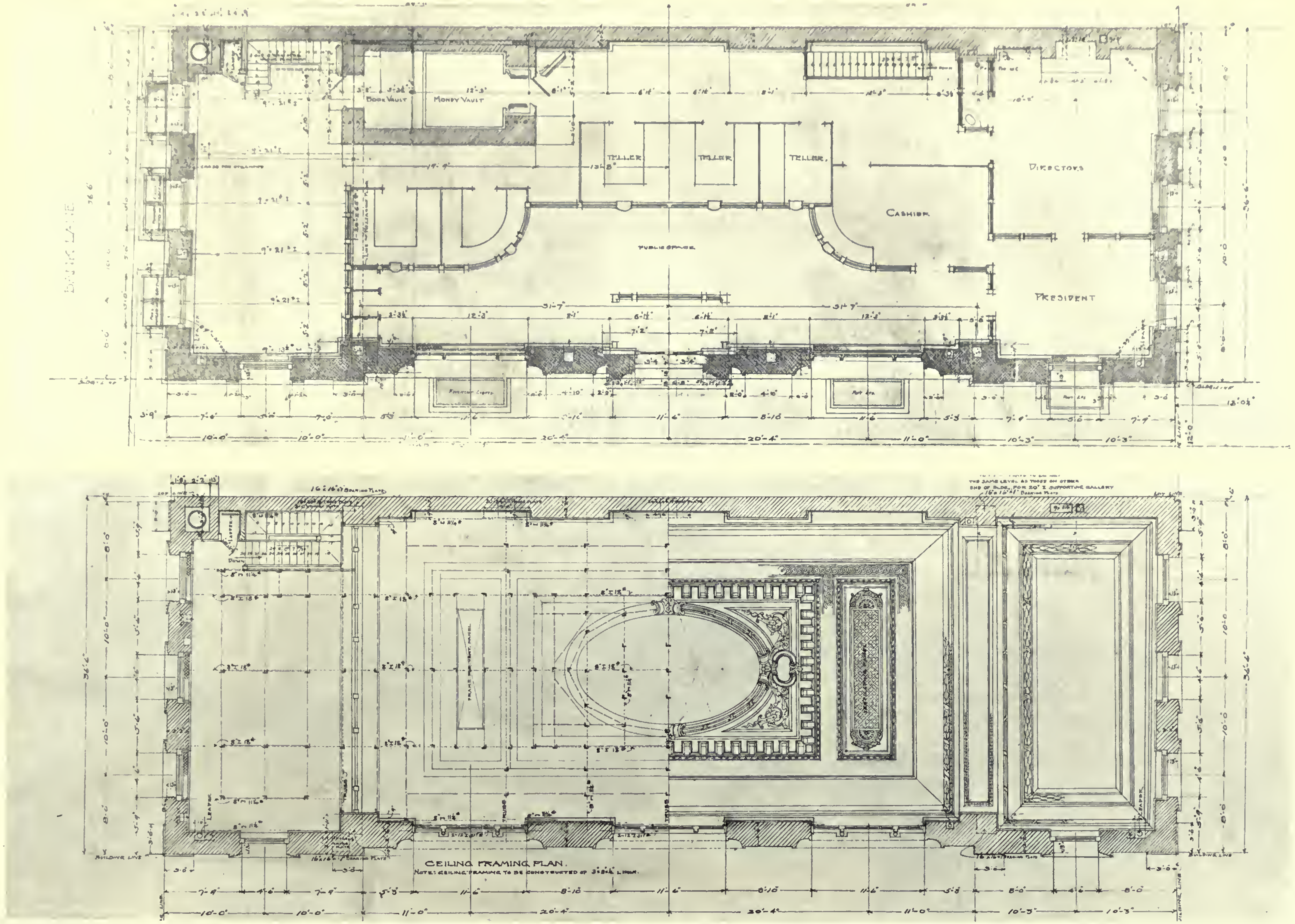
WEST ELEVATION, ST. PAUL STREET.
NATIONAL BANK OF BALTIMORE, BALTIMORE, MARYLAND.
BALDWIN & PENNINGTON, ARCHITECTS.



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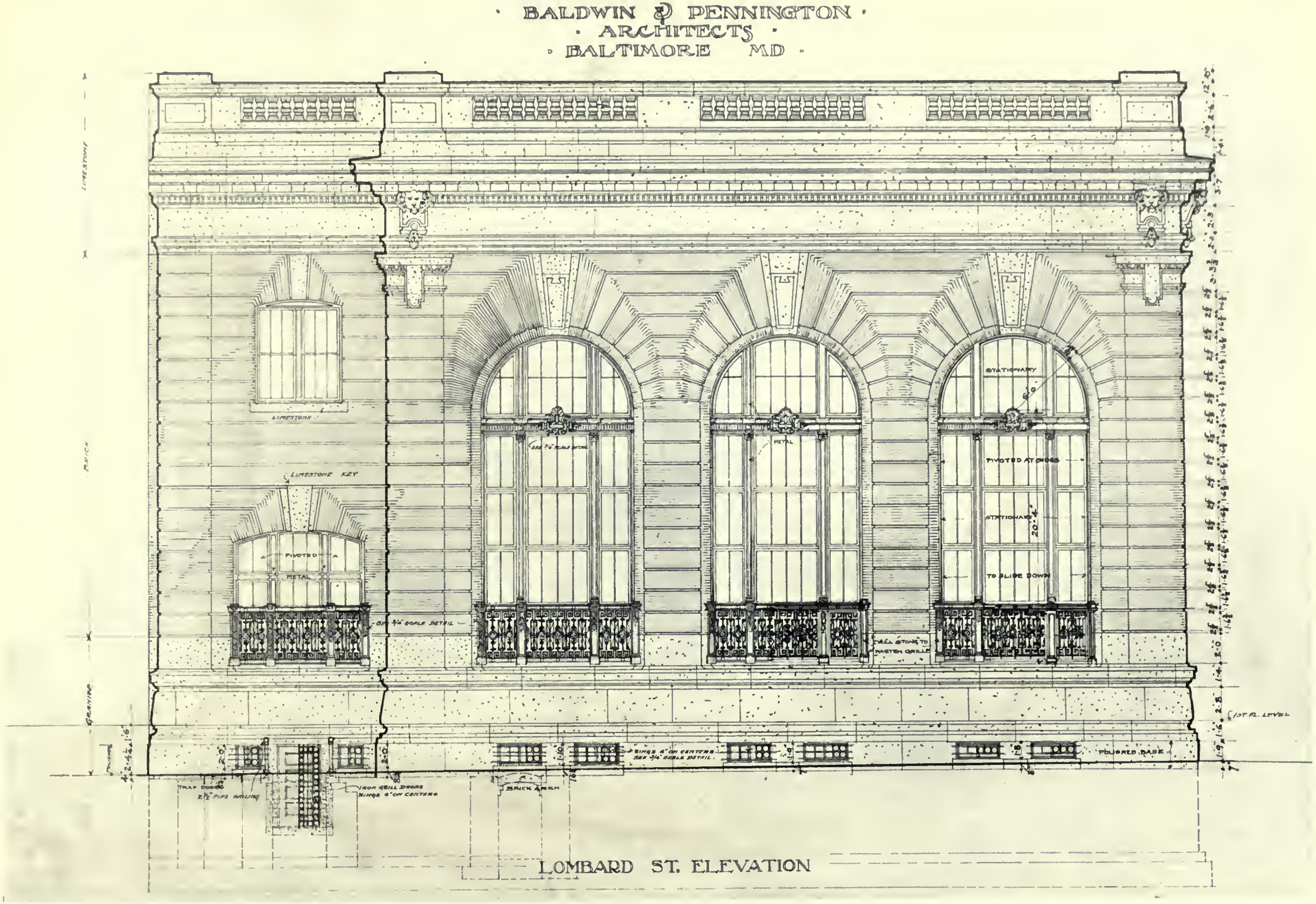
BALDWIN & PENNINGTON, ARCHITECTS.



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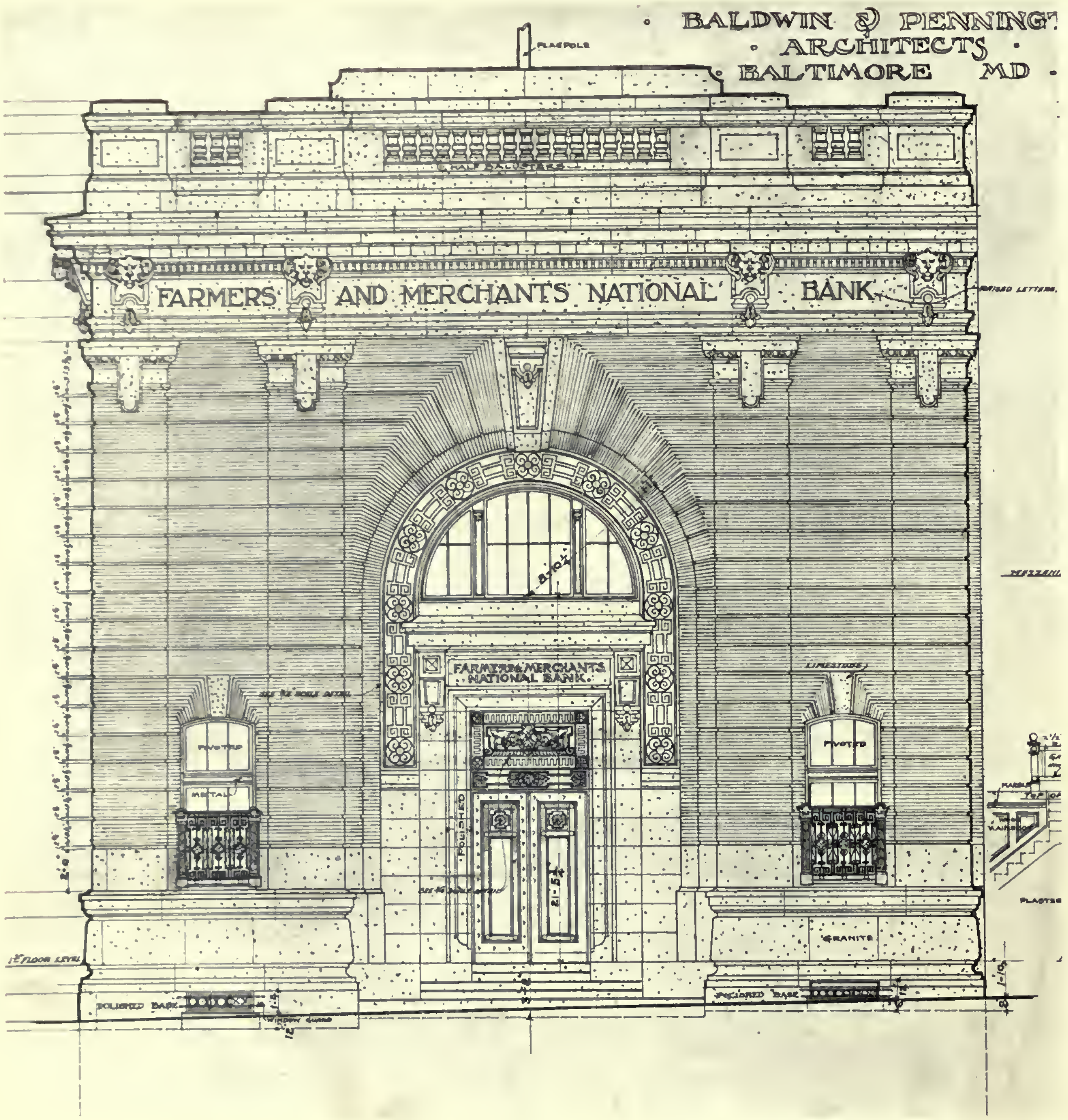
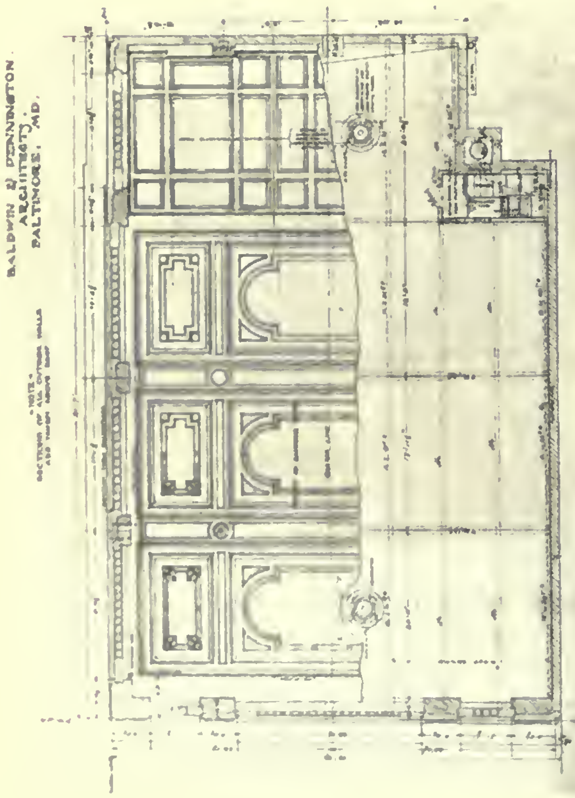
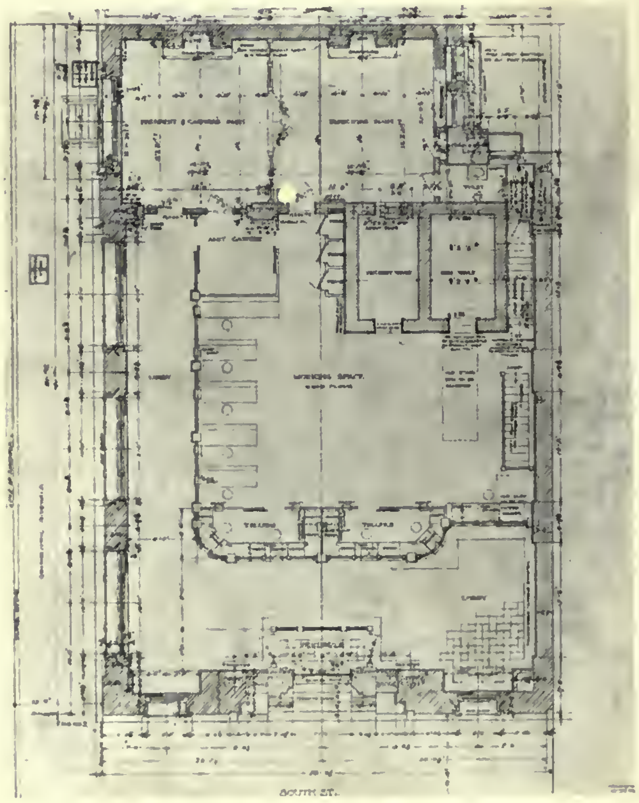


SOUTH STREET ELEVATION.



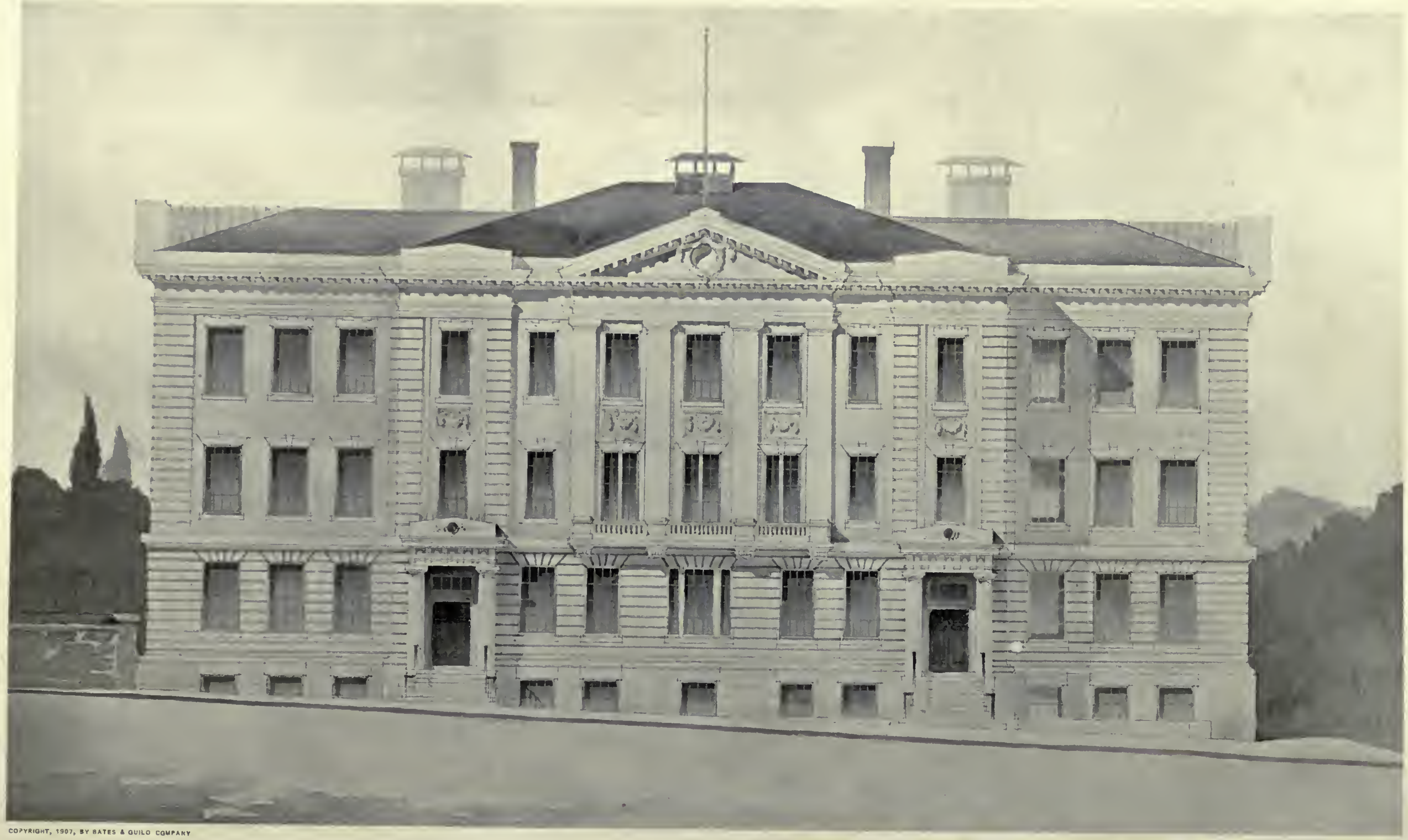
CEILING PLAN.



FIRST FLOOR PLAN.

FARMERS AND MERCHANTS NATIONAL BANK, BALTIMORE, MARYLAND.

BALDWIN & PENNINGTON, ARCHITECTS.



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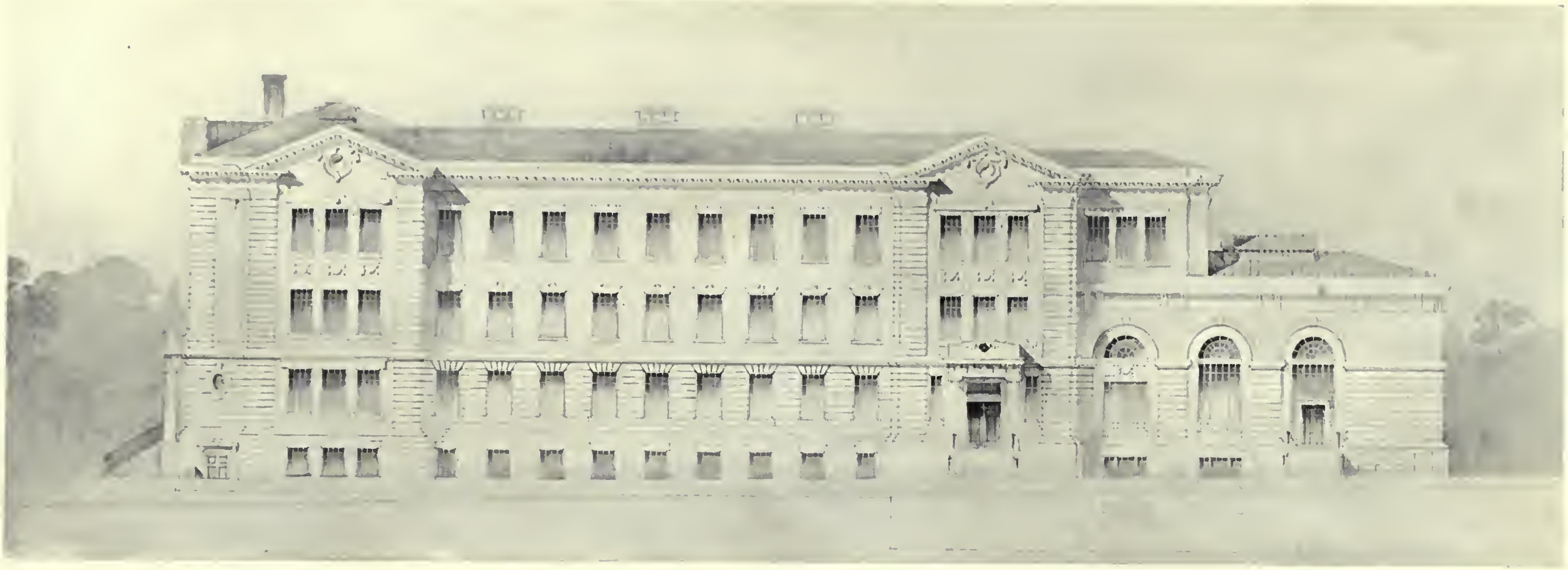
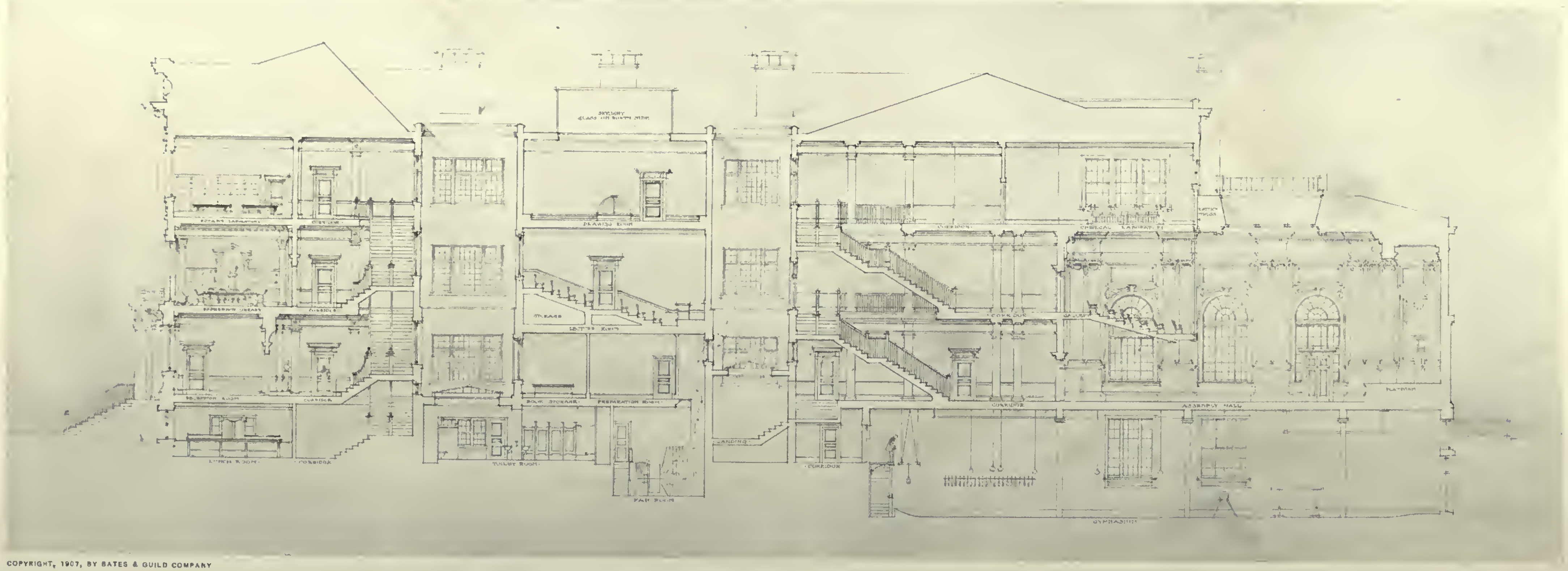
FRONT ELEVATION.

SUCCESSFUL COMPETITIVE DRAWING FOR THE HIGH SCHOOL, SALEM, MASSACHUSETTS.

KILHAM & HOPKINS, ARCHITECTS: H. W. GARDNER, ASSOCIATE.



SIDE ELEVATION.



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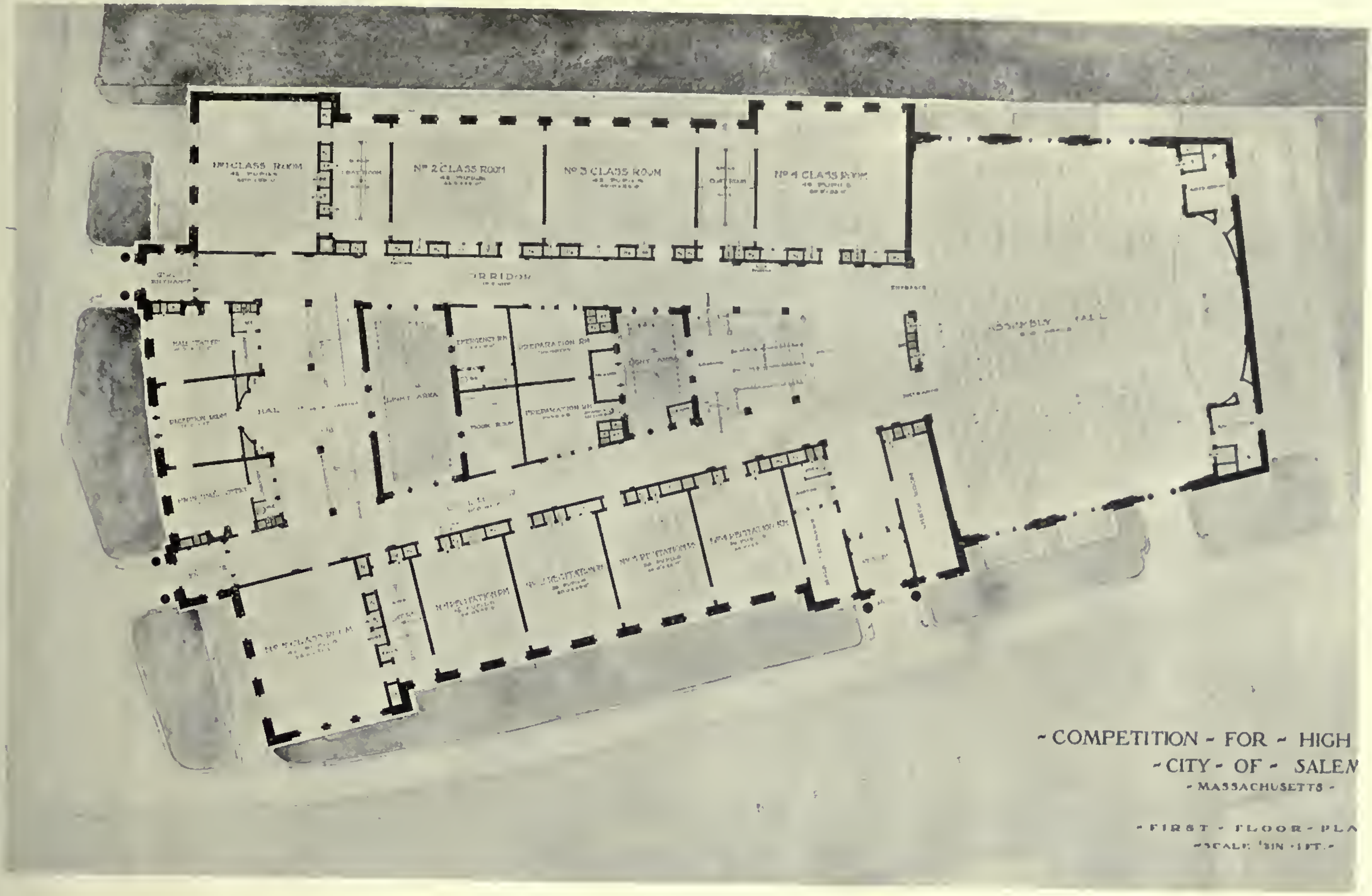
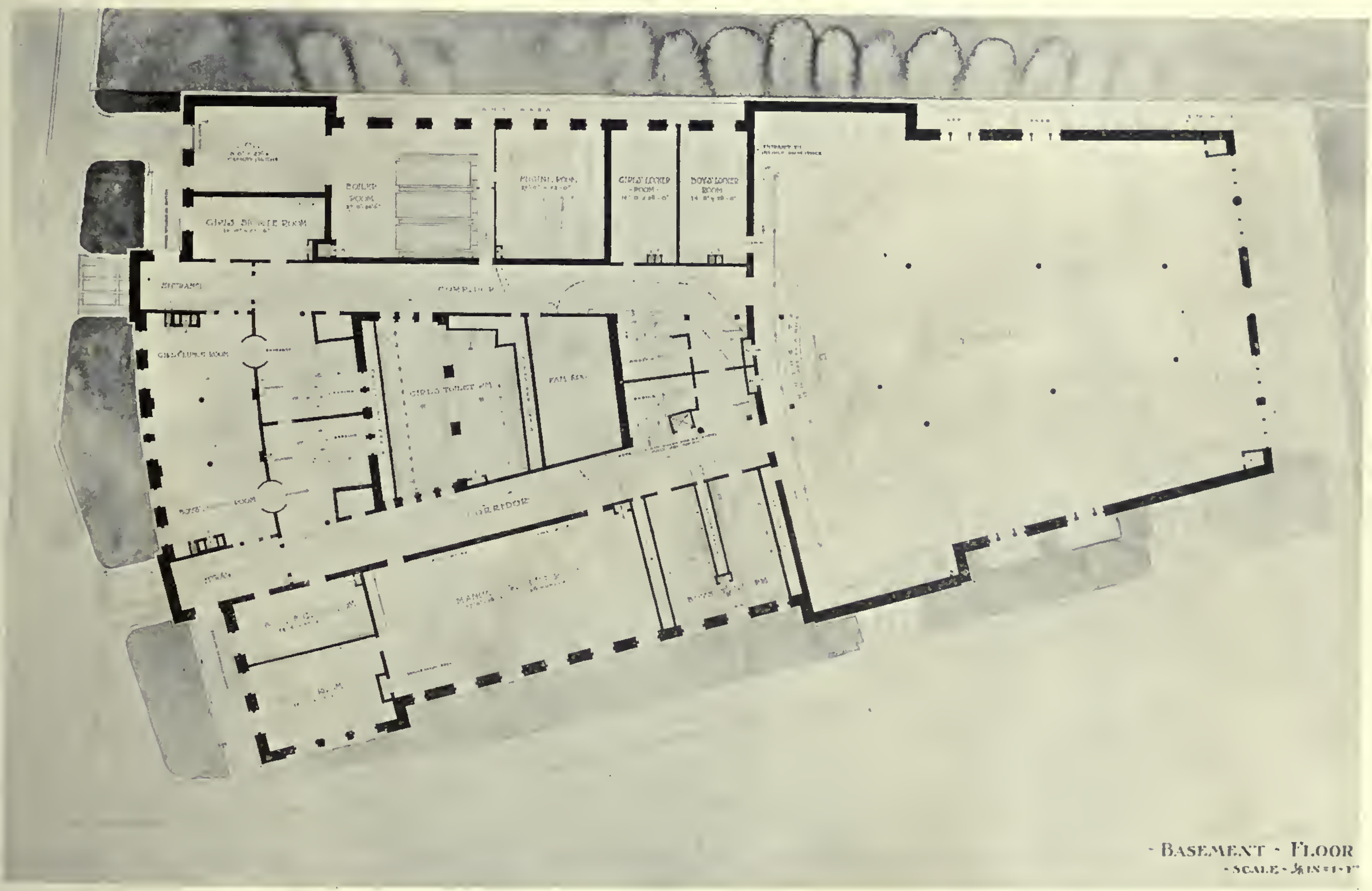
LONGITUDINAL SECTION.

SUCCESSFUL COMPETITIVE DRAWING FOR THE HIGH SCHOOL, SALEM, MASSACHUSETTS.



FIRST FLOOR PLAN.



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BASEMENT FLOOR PLAN.

SUCCESSFUL COMPETITIVE DRAWING FOR THE HIGH SCHOOL, SALEM, MASSACHUSETTS.

KILHAM & HOPKINS, ARCHITECTS; H. W. GARDNER, ASSOCIATE.

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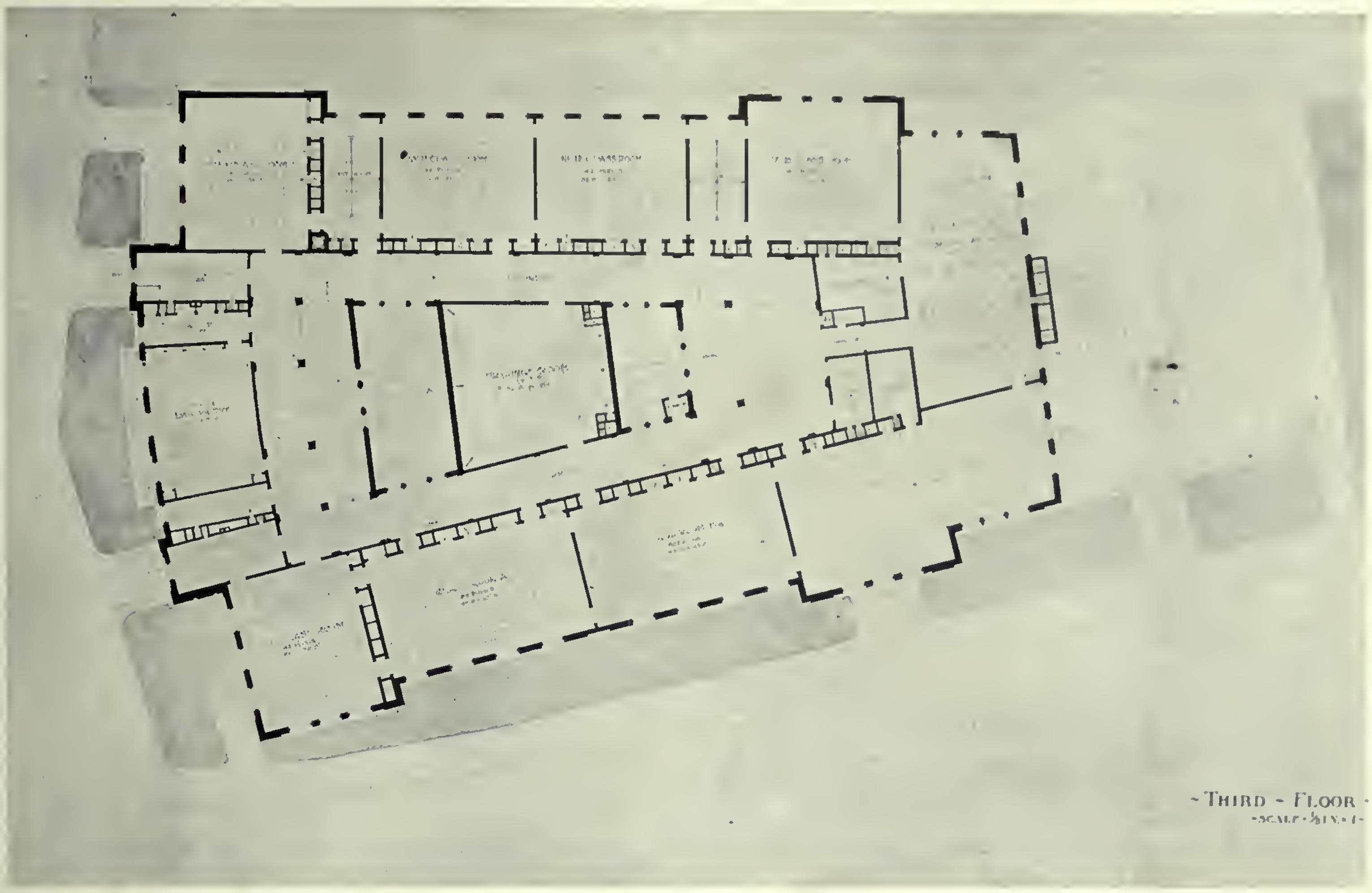
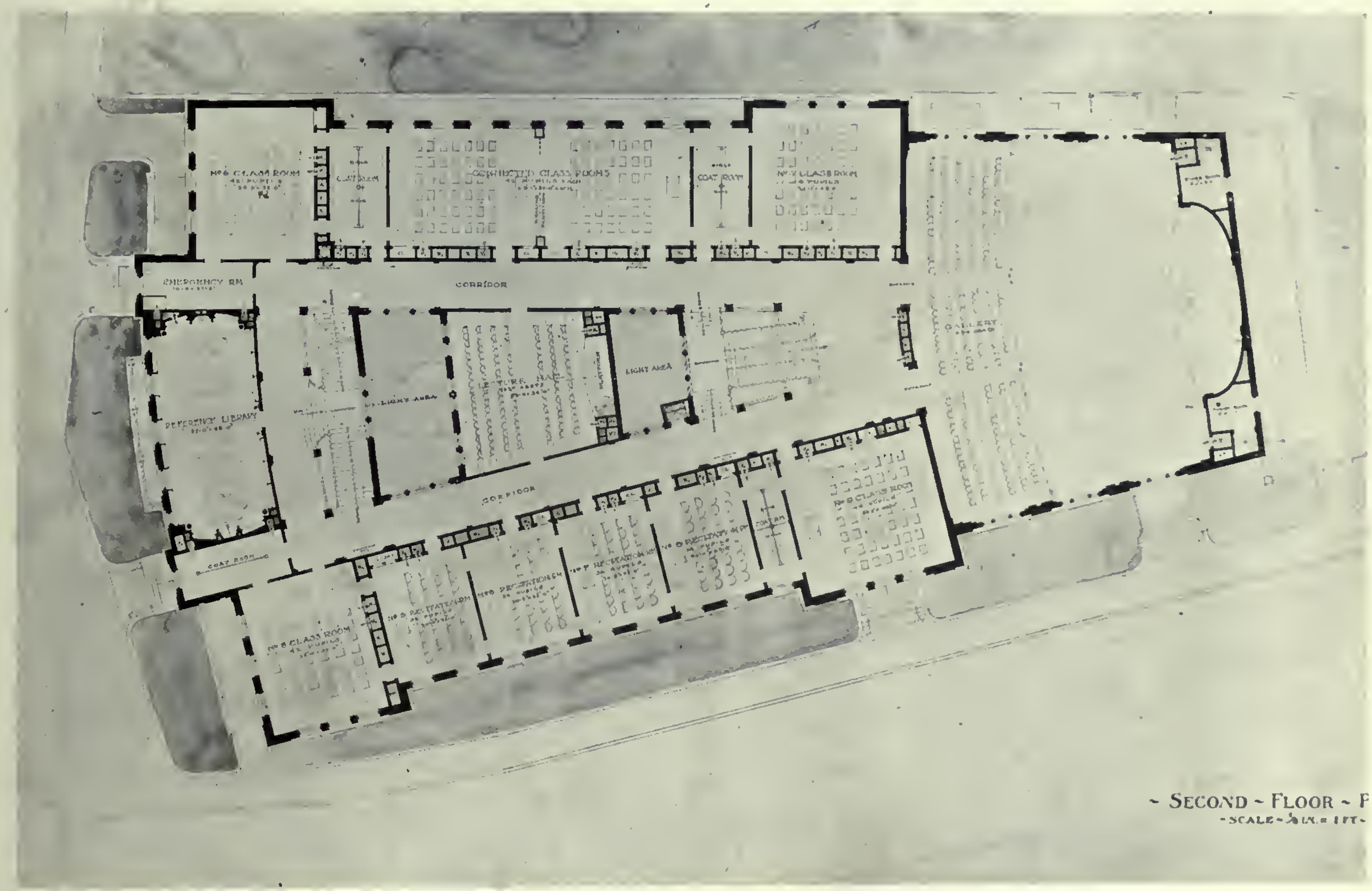


THIRD FLOOR PLAN.



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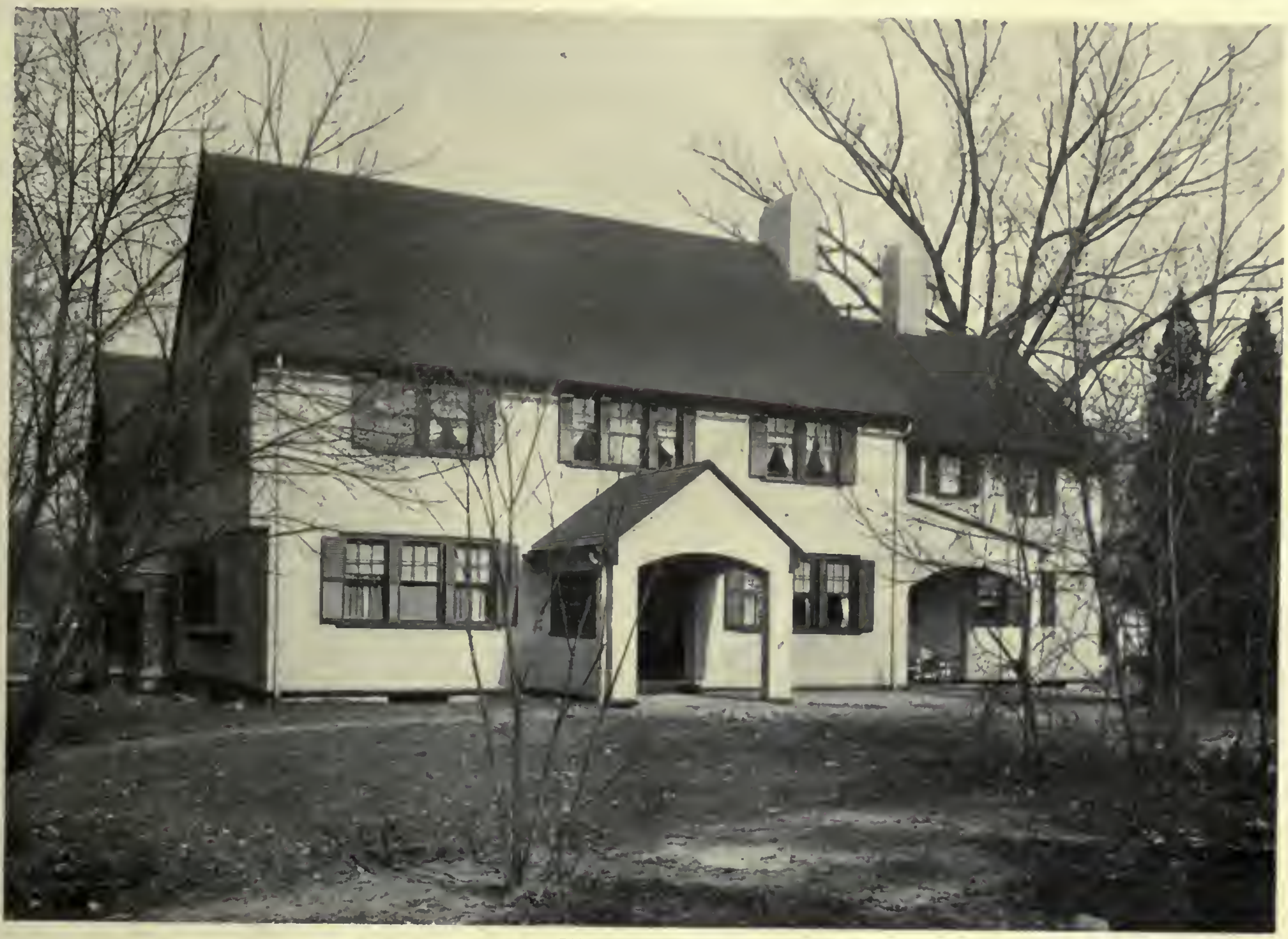
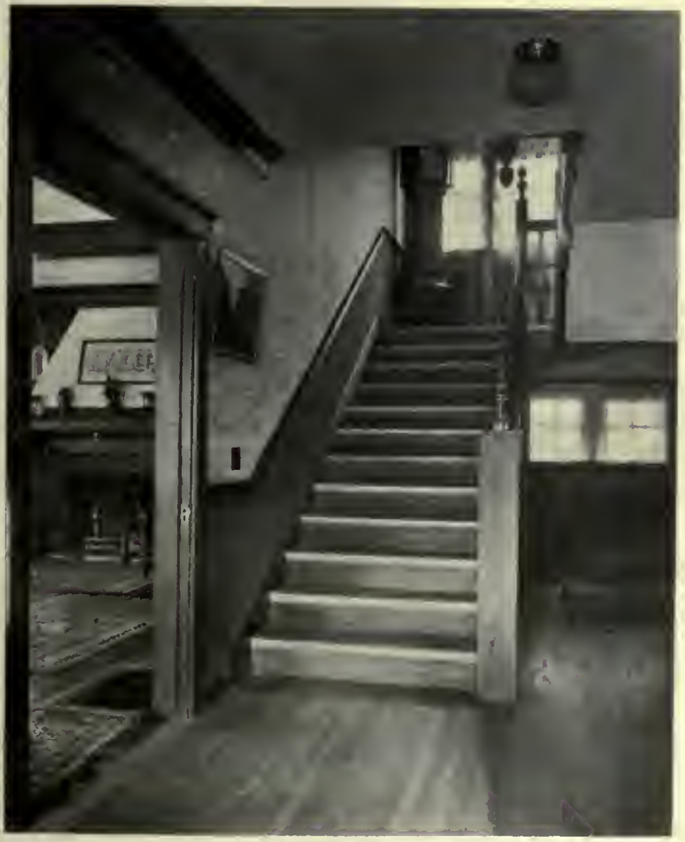
SECOND FLOOR PLAN.

SUCCESSFUL COMPETITIVE DRAWING FOR THE HIGH SCHOOL, SALEM, MASSACHUSETTS.

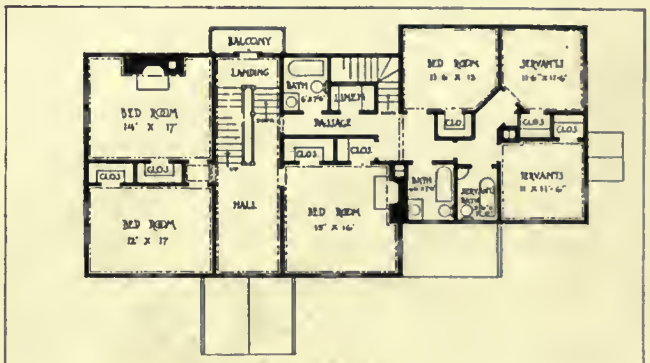
KILHAM & HOPKINS, ARCHITECTS; H. W. GARDNER, ASSOCIATE.



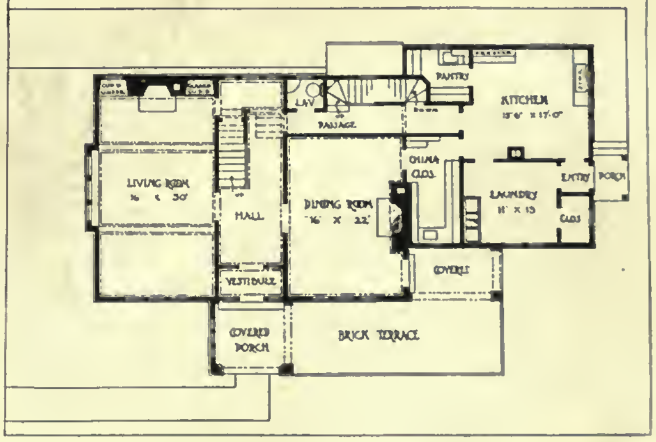
ENTRANCE FRONT.



HALL.



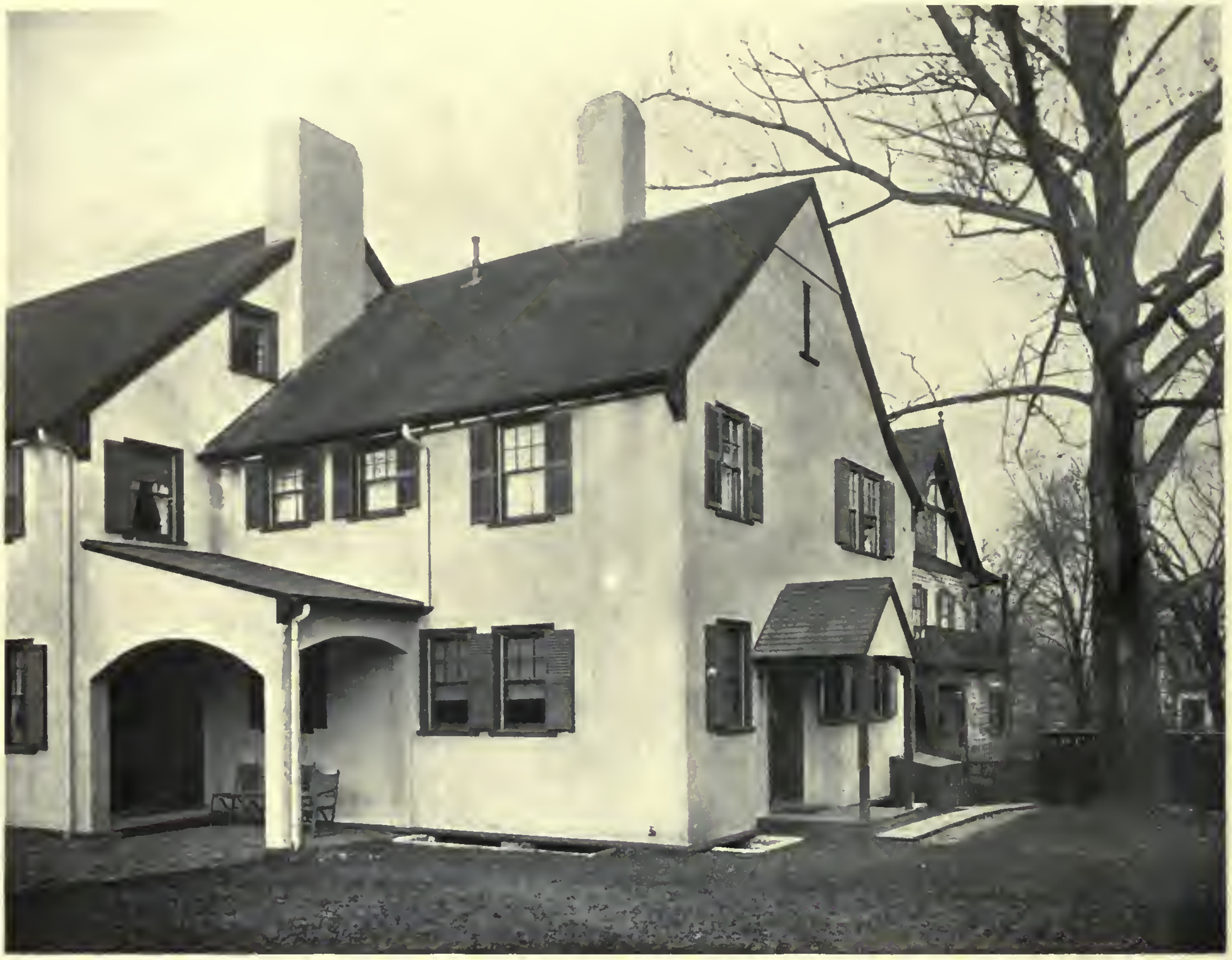
SECOND FLOOR PLAN



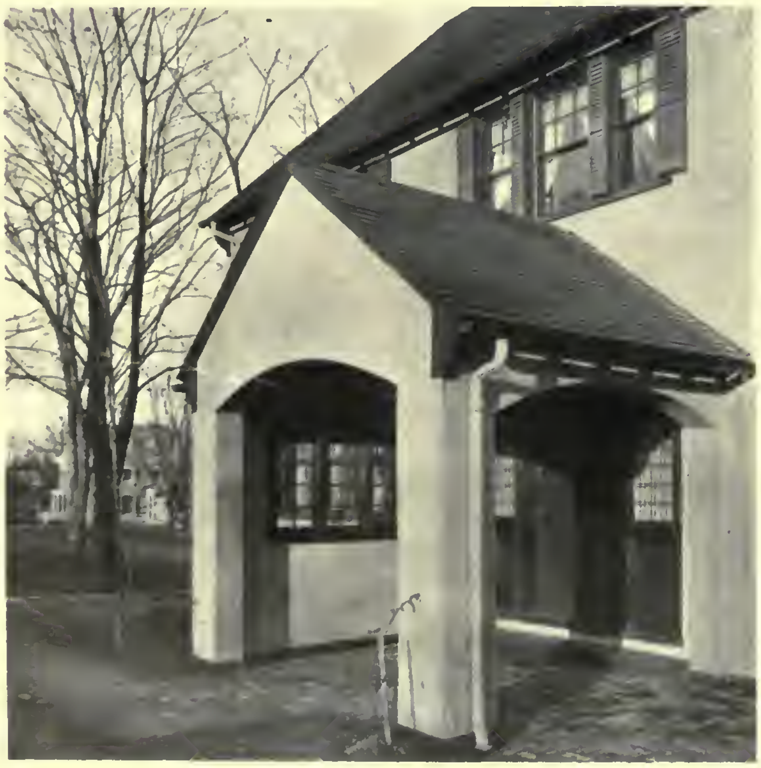
PLANS OF FIRST AND SECOND FLOORS.

HOUSE FOR MRS. A. A. BURRAGE, BROOKLINE, MASS.

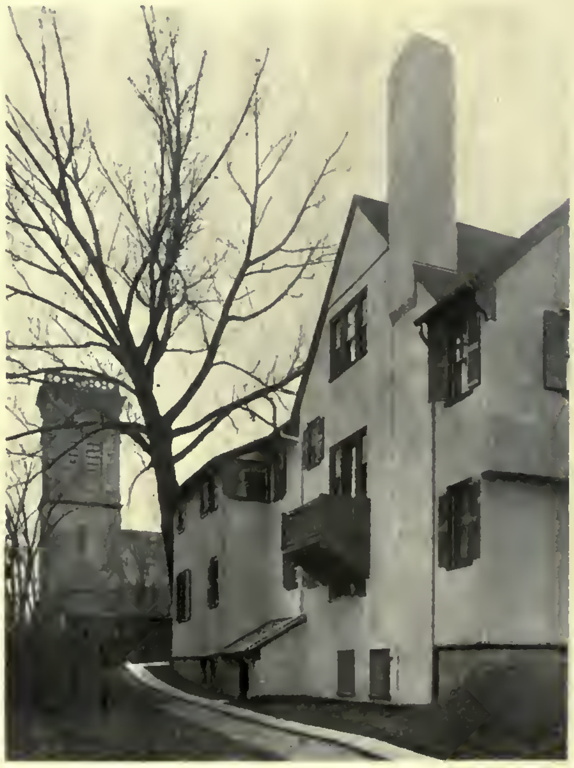
LOIS L. HOWE, ARCHITECT.



SERVICE PORTION OF HOUSE.



ENTRANCE PORCH.



BALCONY ON STAIR LANDING.

HOUSE FOR MRS. A. A. BURRAGE, BROOKLINE, MASS.

LOIS L. HOWE, ARCHITECT.

The Architectural Review

VOLUME XIV. NUMBER 1

JANUARY, 1907

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PLATES

Plates I., II.—National Bank of Baltimore, Baltimore, Md. (Elevation and Plans)—Baldwin & Pennington, Architects.

Plates III., IV.—Farmers and Merchants National Bank, Baltimore, Md. (Elevations and Plans)—Baldwin & Pennington, Architects.

Plates V.—VIII.—Successful Competitive Drawings for the High School, Salem, Mass. (Elevations and Plans)—Kilham & Hopkins, Architects; H. W. Gardner, Associate.

THE set of drawings by Messrs. Kilham & Hopkins, which we publish in this issue, formed one of sixteen sets which were submitted in limited competition for a building for the Salem High School. Professor Chandler, head of the Department of Architecture at the Massachusetts Institute of Technology, who was retained by the Commission as expert adviser, unhesitatingly placed this set first as best meeting all of the conditions. In spite of this decision and its ratification by vote of the majority of the Commissioners, political manœuvering at once began in favor of some local practitioners; and after much controversy the work was given to an architect possessing the qualification of a local residence. This is another chapter in the History of Competitions, a sad narrative which awaits some public-spirited man to give in its fullest details.

TO our regret we find that the Lithograph Company cannot give us plates for the February Review, and once again we shall have to use half-tone illustrations.

ON the seventh, eighth, and ninth of January the American Institute of Architects held its Fortieth Annual Convention, and celebrated the Fiftieth Anniversary of the foundation of the Institute. The site of this great meeting for business and pleasure was in the national capital, at the New Willard Hotel and The Octagon, the latter being the home of the Institute.

The first day was given up to the appointment of committees and to the reading of reports by the chairmen of the following committees: Board of Directors, Treasurer and Auditing, Chapters (a synopsis by the Secretary), Nominating, House, Education, Foreign Correspondence, Contracts and Lien Laws, Applied Arts and Sciences, Government Architecture, Securing Funds for the Purchase of The Octagon, Delegate to National Conference Electrical Code and to meeting of National Fire Protection Association, Delegates o the Advisory Board of the Department of the Interior, Compeitions, Committee on Seventh International Congress, Practice, Specifications, Standard Symbols, Signing Buildings and Using Institute Initials, Schools of Architecture, Metric System, Method of Making Nominations, Relation of Architects to the Contracting System.

Great interest was evinced in the reading of the reports of the Committees on Education, Securing Funds for the Purchase of The Octagon, Competitions, and Schools of Architecture. The report of the Committee on Education will appear in the February issue of this magazine.

The Committee on Securing Funds for the Purchase of The Octagon announced an indebtedness on that building of $5,800, which was later discovered to be a mistake, $4,800 being the true indebtedness. The announcement of this was followed by a donation of $800 from Foster Warner, of Rochester, N. Y., to assist in reducing this debt. John M. Carrère thereupon reported a subscription of $500, of which $100 was subscribed by himself. This enthusiasm culminated in the liquidation of the whole debt, and to-day The Octagon is the free and unincumbered home of the Institute, it being the earnest conviction of the Convention that no indebtedness should ever again be placed upon it.

The report of the Committee on Competitions, presented by Robert D. Andrews, chairman, included a competition contract, with general principles of competitions, and particulars of codes, judges, procedure, and remuneration to the successful and unsuccessful architects, also procedure in case the building is not carried out. The report of the Committee on Schools of Architecture was read by its chairman, H. Langford Warren, and gave information as to the progress of the schools. Satisfaction was expressed that the Department of Architecture at Columbia University has been separated from the School of Mines; and in the opinion of the Convention the Department of Architecture at every university likewise should be made an independent school.

On the second day the business of the Convention was continued. Invitations were received from the chapters residing in Chicago, Cincinnati, and Los Angeles to hold the next annual convention in those cities. These invitations were referred to the Board of Directors, who were also empowered to make the selection.

In the evening a reception was held at the Corcoran Gallery of Art, and the Gold Medal of the American Institute of Architects was presented to Sir Aston Webb, R. A. Following the presentation speech of the President of the American Institute of Architects, responses were made by Sir Aston Webb and by Mr. William Esme Howard, Chargé d'affaires of the British Embassy.

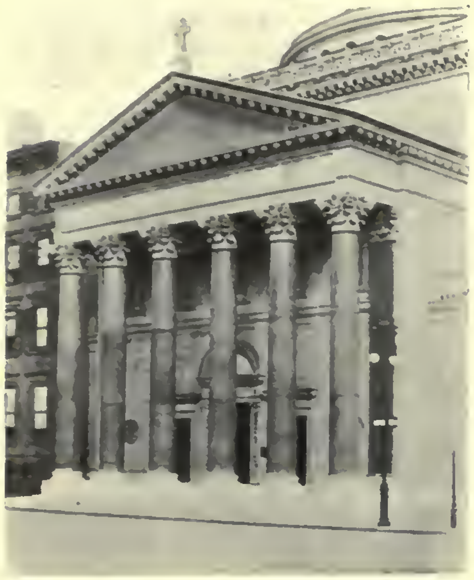
On Wednesday afternoon exercises were held to commemorate the foundation of the American Institute of Architects. Greetings and addresses were received from the following societies and institutions of learning: Harvard University, University of Pennsylvania, Columbia University, Royal Institute of British Architects, Société Centrale des Architectes Français, Società degli Ingegneri ed Architetti Italiani, Maatschappy tot Bevordering der Bouwkunst, Société Centrale des Architectes de Belgique, Hellenic Polytechnical Society of Athens, Massachusetts Institute of Technology, Cornell University, American Society of Civil Engineers, National Academy of Sciences, National Academy of Design and Society of American Artists, Province of Quebec Society of Architects, Ontario Society of Architects, National Sculpture Society, National Society of Mural Painters, George Washington University, Syracuse University, Archæological Institute of America, Society of Beaux-Arts Architects, Architectural League of America.

Following the presentation of these greetings came reminiscent and historical addresses, giving in most interesting detail the history of the Institute, the influence which it has exercised upon local and national architecture, the amalgamation of the East and the West, and the influence of particular men on the history of the Institute. Later in the afternoon a tablet was unveiled at The Octagon in honor of the founders. An exhibition of illustrations of the work of Sir Aston Webb was also held at The Octagon.

In the evening came the Annual Dinner at the New Willard Hotel, the closing event of the Convention. The speakers were: Secretary of State Elihu Root; Henry Cabot Lodge, United States Senator from Massachusetts; Francis Hopkinson Smith; Sir Aston Webb, R. A., Past President of the Royal Institute of British Architects; Owen Wister; and George B. Post, Past President of the American Institute of Architects. Letters were read extending greetings to the Institute from His Majesty King Edward VII and President Roosevelt.

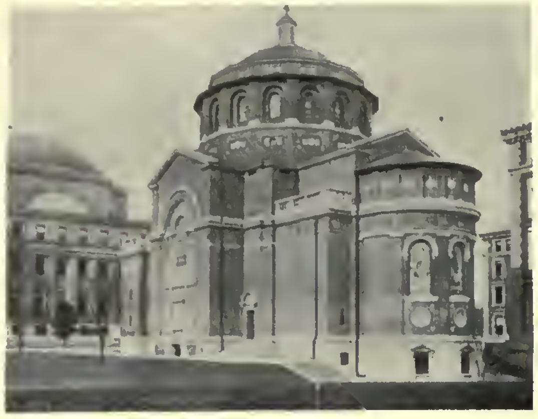
The officers elected at the Fortieth Convention to serve for the ensuing year are: Frank Miles Day, Philadelphia, President; William B. Mundie, Chicago, First Vice-President; R. C. Sturgis, Boston, Second Vice-President; Glenn Brown, Washington, Secretary and Treasurer; Walter Cook, New York, Edgar V. Seeler, Philadelphia, and J. L. Mauran, St. Louis, Directors, elected for three years; Robert Stead, Washington, Auditor.

(From "The Brickbuilder.")



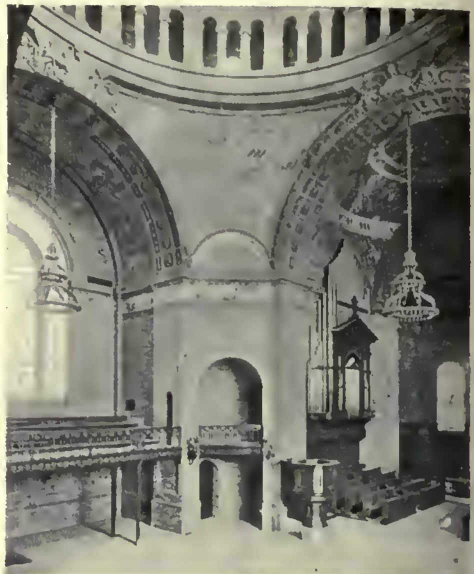
Madison Sq. Presbyterian Church, New York.
McKim, Mead & White, Architects.

(From "The Brickbuilder.")



Columbia University Chapel, New York.
Howells & Stokes, Architects.

(From "The Brickbuilder.")



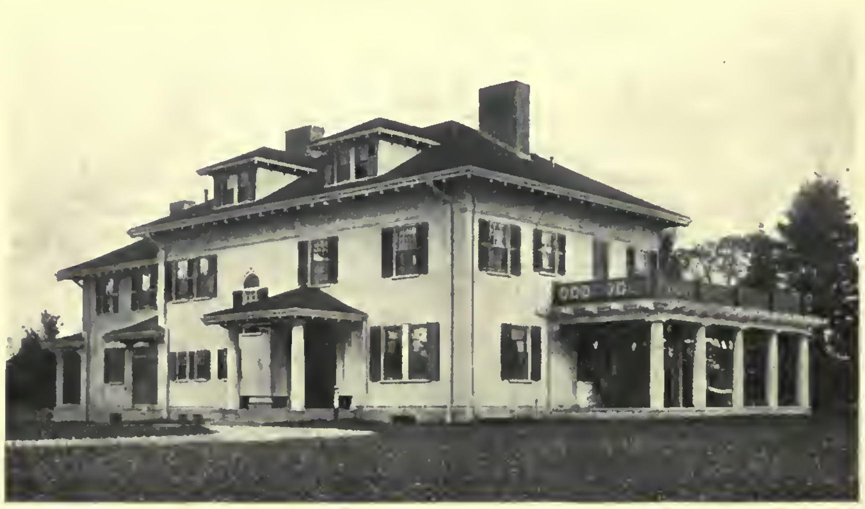
Interior, Columbia University Chapel.
Howells & Stokes, Architects.

Current Periodicals

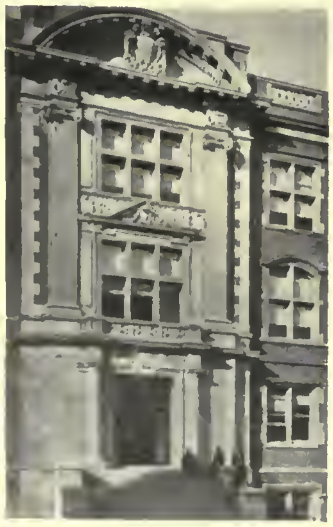
A Review of the Recent American And Foreign Architectural Publications

OF the magazines for the month *The Brickbuilder* comes easily first in interest, by reason of its illustrations of certain of the work with which the late Stanford White was most directly connected, and of its fine series of illustrations of the new Chapel for Columbia University. Grave and sensitive appreciations of the dead architect are offered by Mr. Hewlett, Mr. Hoppin, Mr. Ross, and Mr. Sawyer, while the illustrations are not only from photographs and measured drawings, but in the shape of a series of singularly beautiful sketches by Mr. Birch Burdette Long. Mr. Long succeeds in showing very adequately the great delicacy and unfailing good taste that marked all the work with which Mr. White was associated. We reproduce a photograph of this masterly work of Messrs. McKim, Mead & White, as well as several others of Messrs. Howells & Stokes' most interesting Chapel for Columbia University. So far as the latter building is concerned, one feels constantly that the detail, at all events of the exterior, is almost impeccable. The general composition is somewhat less satisfactory, although from one or two points the work masses well. The delicate motives of the earliest Renaissance have been used with extreme intelligence; and the result is a building which, while it harmonizes sufficiently well with the uncompromising Classic of its surroundings, has yet a distinctly Christian flavor which is most welcome.

(From "The American Architect.")

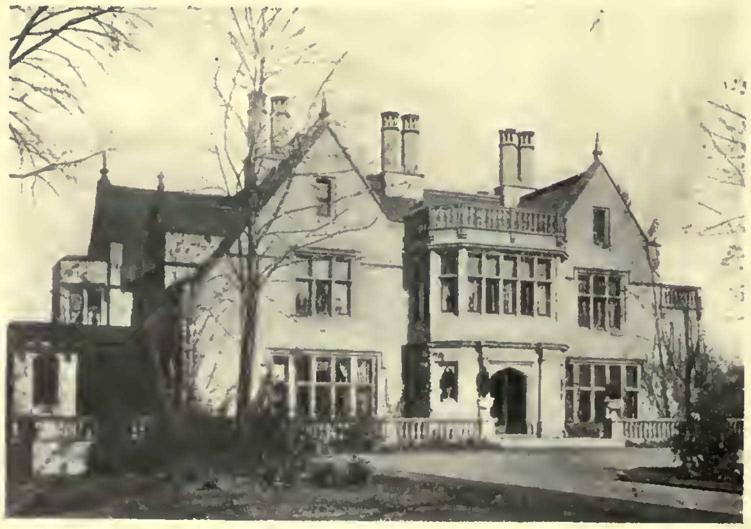


House of Norton Wigglesworth, Esq., Milton, Mass. George Hunt Ingraham, Architect.



Entrance, Engineering Building.
Univ. of Penn. Cope & Stewardson.

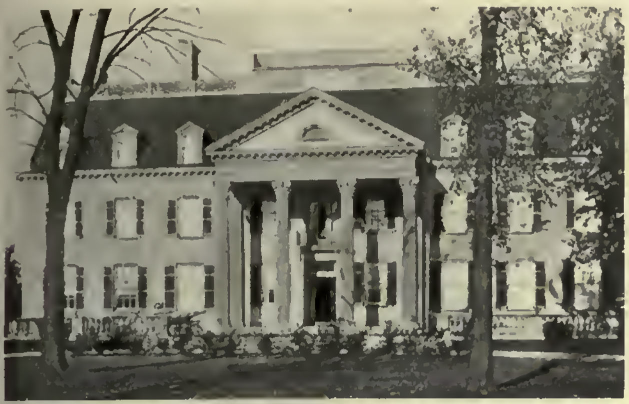
(From "The American Architect.")



House of J. J. Albright, Esq., Buffalo, N. Y.
Green & Wicks, Architects.

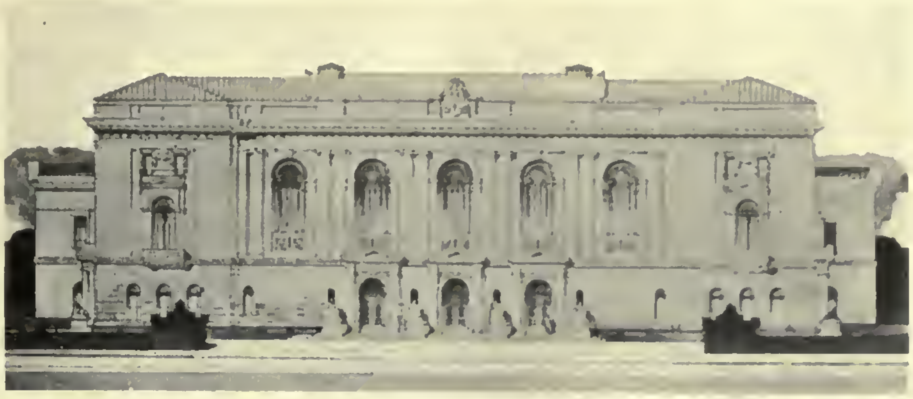
In *The American Architect* for December 1 we find a number of photographs of Renaissance tombs, many of them comparatively little known. Contemporary work is represented by various examples of city and country domestic architecture, none of it brilliantly significant, though all acceptable, particularly two half-timber houses,— one in Chestnut Hill, Philadelphia, by Mr. G. T. Pierson; the other in Lynn, Mass., by Mr. E. M. A. Machado. Mr. Pierson's castellated mansion, also at Chestnut Hill, illustrated in the issue for December 8, is much less satisfactory, its "Gothic" being rather of the "Strawberry Hill" type. The detail of Messrs. Cope & Stewardson's Engineering Building for the University of Pennsylvania is none the better for its Renaissance elements that some years ago were hardly to be found in the work of this firm. Mr. George H. Ingraham's house in Milton is calm and convincing. In Messrs. Green & Wicks' Albright house in Buffalo we approach a much higher type of what may be called revived Tudor, the photograph showing great appreciation of the essential qualities of this work, which after all are pure common sense and a strong feeling for composition and the relationship between solids and voids. Colonial motives are used with refinement and intelligence in the large house in Rochester, N.Y., by Mr. J. Foster Warner. In the issue for December 22 are a number of illustrations of prize designs submitted in competition for an ideal "Garden City," and as well a

(From "The American Architect.")



House of George Eastman, Esq., Rochester, N. Y.
J. Foster Warner, Architect.

(From "Architecture.")

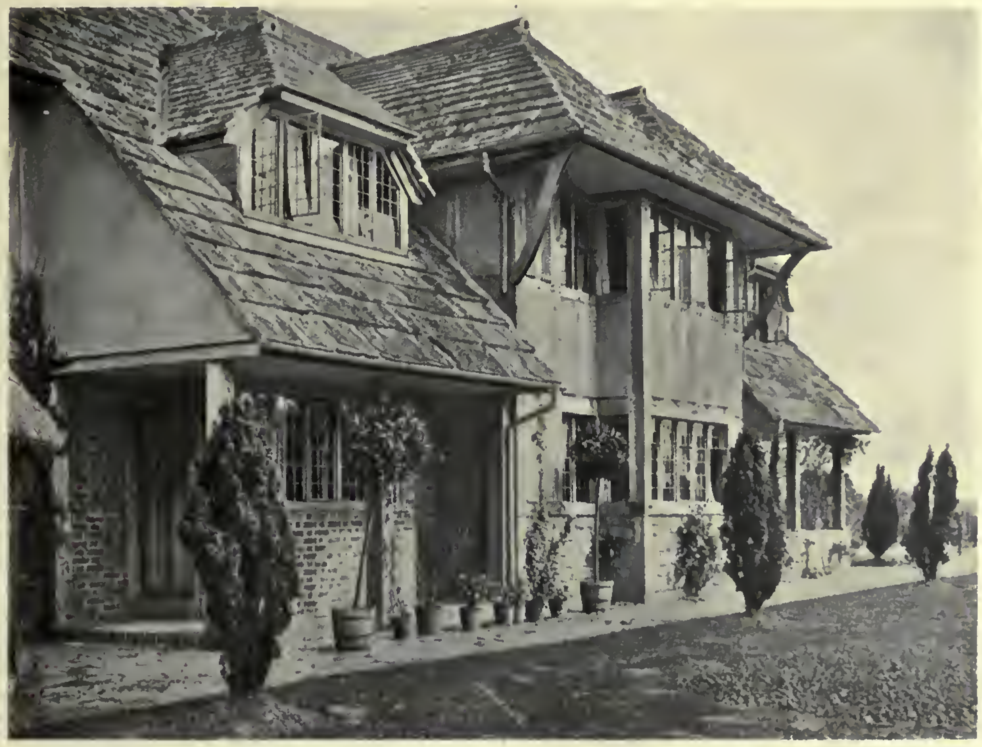


Competitive Design, Connecticut State Library and Supreme Court Building, Hartford, Conn.
Howells & Stokes, Architects.

great variety of interesting photographs of Dutch architecture.

The Inland Architect as well as *The Brickbuilder* gives a good deal of space to the Chapel for Columbia University, but there are a few other illustrations in the December number that deserve particular comment. We notice with interest that Messrs. E. A. and W. W. Kent have attempted the impossible in their Unitarian church, Buffalo, N. Y., in so far as they have endeavored to use diagonal trusses to support the roof over the crossing of a cruciform-shaped church. This effort is made constantly; and invariably the result is failure, for the thing simply cannot be done acceptably. Some of the mural paintings in the Pennsylvania Capitol by Mr. W. B. Van Ingen appear in *The Western Architect* for December; otherwise this magazine offers little of importance.

(From "Indoors and Out.")

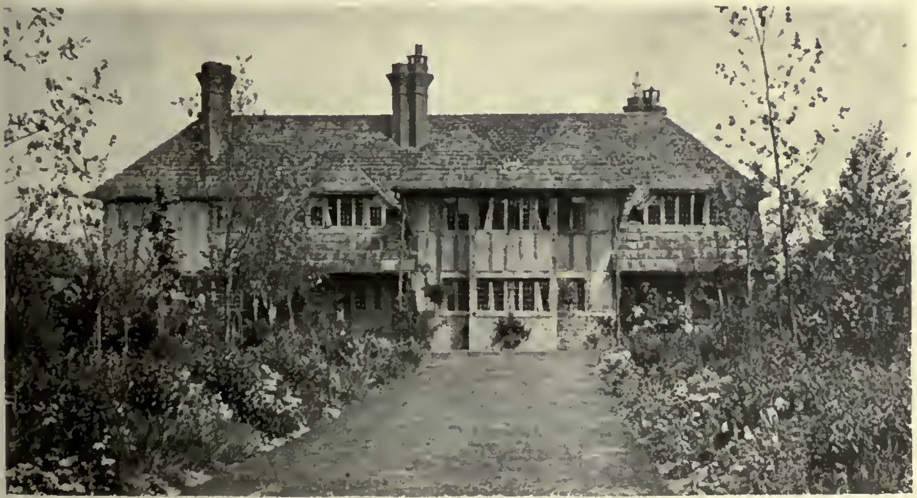


"Old Barn," Gentleman's Shooting-lodge. E. Turner Powell, F. R. I. B. A., Architect.

Three competitive designs for the Connecticut State Library and Supreme Court Building, by Messrs. Donn Barber and E. T. Hapgood, Messrs. Howells & Stokes, and Messrs. Robertson & Potter, are published in *Architecture* for December. All three are extremely interesting solutions of the problem. The first named received the award, and while a very dignified and scholarly piece of work, seems to us somewhat less interesting than Messrs. Howells & Stokes' design. We reproduce the latter as a very beautiful example of just results and delicate proportions. The plan, also, is apparently most straightforward and logical. The scheme by Messrs. Robertson & Potter is also exceedingly interesting in point of planning. Both the latter designs are notably brilliant examples of this sort of thing. Mr. R. W. Gibson's country house in Groton, Conn., is Tudor in a way, though somewhat lacking in those qualities of proportion and straightforwardness that have been recognized as essential characteristics of the style. Messrs. York & Sawyer's bank building in Rochester is an admirable treatment of the New York new problem of the one-story bank building among skyscrapers.

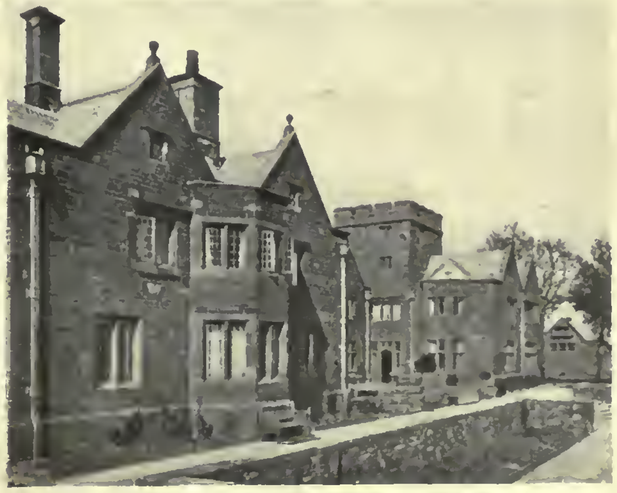
Indoors and Out for December has for its leading article a fully illustrated paper on the University of Virginia, with many very beautiful photographs of this most wonderful institution. One may

(From "Indoors and Out.")



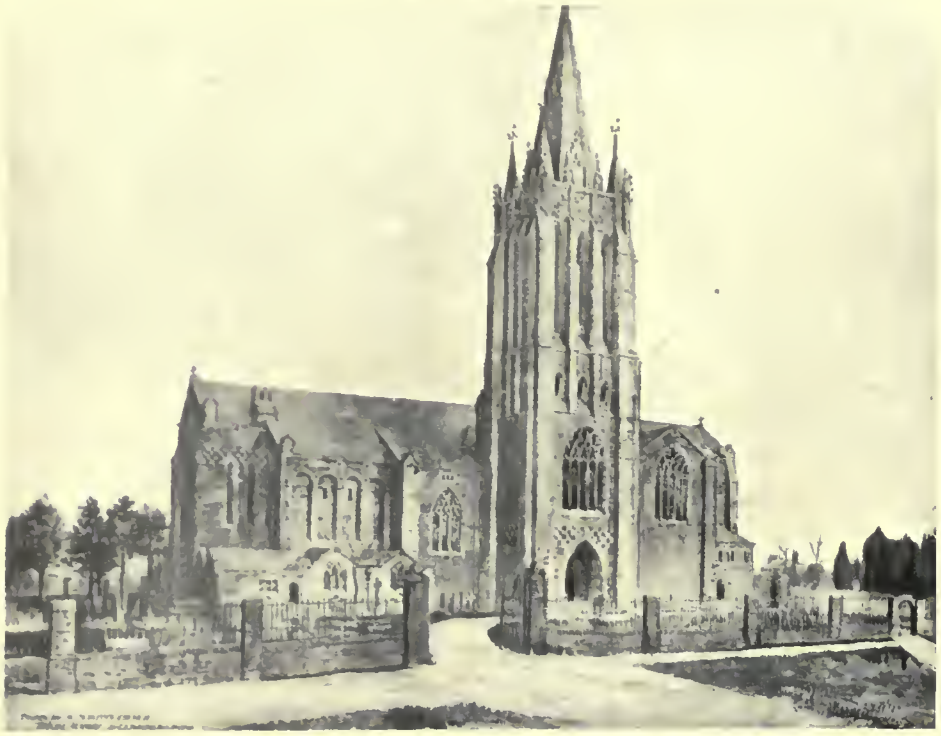
West Front, "Old Barn."
E. Turner Powell, F. R. I. B. A., Architect.

(From "The Architectural Review," London.)



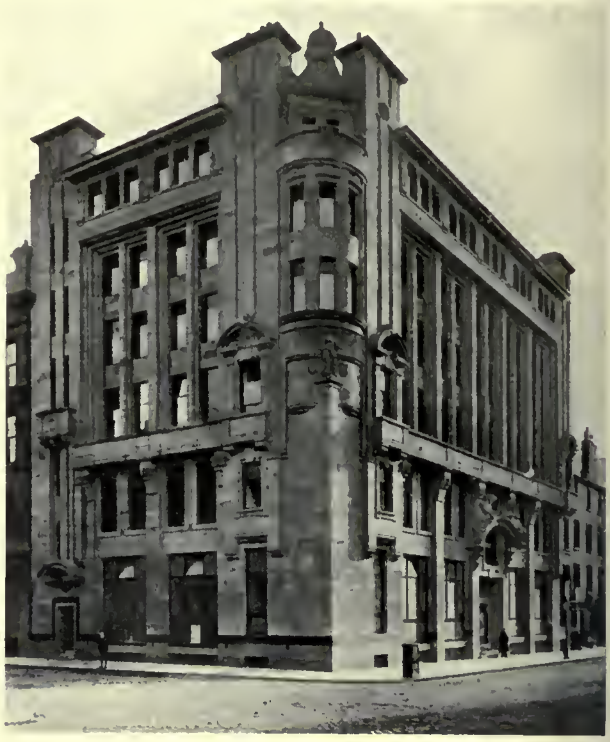
"Little Court," Farthingstone, Northants, England.
Walter Cave, Architect.

(From "The Builder.")



Design for St. Martin's Church, Epsom, Surrey, England.
Sir C. A. Nicholson, Architect.

(From "The Builders' Journal.")



New Warehouse, Glasgow, Scotland.
John Burnel and Son, Architects.

note here that the credit once given to Thomas Jefferson for the architectural quality of this work must be withdrawn, since correspondence has recently been found indicating that the whole design emanated from Doctor Thornton, and that Jefferson was after all only an amateur and not an architect. A modern English house so exquisite that it might perfectly well date from the early sixteenth century is "Old Barn," by Mr. E. Turner Powell. This remarkable piece of work is illustrated by many really beautiful photographs. Another article in this number is on "The City Home of the American," and judging from the illustrations this same typical American lives indeed luxuriously and with great splendor, though with a delicacy of taste that experience proves is not always inevitable. A very useful article on "How to Hang Pictures," by Prof. Herbert Everett, is published in *House and Garden* for December. "Romance in Metal Work," "German Houses for Workmen," and some altogether wonderful drawings for the Paris Prize by the successful competitor, Mr. F. C. Hirons, complete the important work in this issue. The Paris Prize designs are certainly lovely examples of space decoration. In the general plan one may with a microscope make out the Restaurant itself dotted in the midst of a vast expanse of superlatively rendered landscape and approaches. Evidently the drawings are as clever as clever can possibly be.

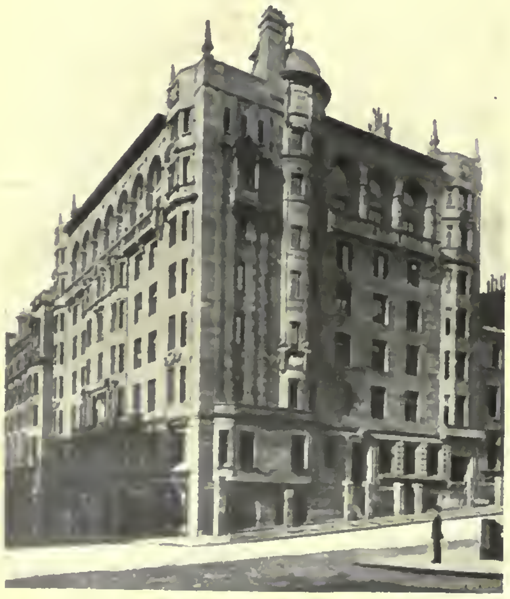
The Architectural Record for December has an article on Rembrandt, with very many illustrations; and a very interesting paper on the development of the Jewish synagogue, with various views of modern examples, nearly all of them about as ugly and meaningless as possible. Mr. Myron Hunt's "House on a Cliff" in San Francisco is altogether charming and effective.

The principal joy in *The Architectural Review* (London) for December is a house by Mr. Walter Cave — Tudor, of course, and of the best type. No essential element of this particular kind of work is lacking, and the feeling with which the whole has been handled is remarkably successful. The comparatively unknown architecture of Sicily receives consideration, while the exhaustive series of articles on "Irish Ecclesiastical Architecture" reaches the point at last of the Romanesque epoch. Another series of articles, called "The Practical Exemplar of Architecture," deals this month with Gothic canopies, many photographs of charming Scottish examples being given. The longest article is on the new War Offices in London, by the late William Young, a work full of the defects of modern English Renaissance, and in the end neither impressive nor in the least degree military.

There is really almost nothing of any particular interest in the other English magazines for the month. Manchester Cathedral is illustrated in *The Architect*, but there is no new work of any significance, except certain examples which are so shockingly bad that they are discouraging.

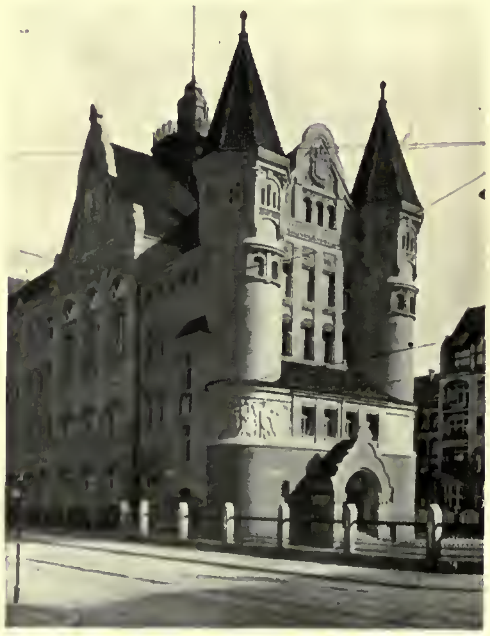
Only two numbers of *The Builder* have arrived, but neither contains anything of note, with the exception of a church by Sir C. A. Nicholson, quiet and reserved, like most of the English church work, giving also the impression of being added unto at different periods rather than being one design. *The Builders' Journal and Architectural Engineer* for November 28 is devoted to new buildings in Glasgow, several of them being distinctly emancipated in their nature, though the majority are hopelessly cut and dried.

(From "The Builders' Journal.")



Business Premises, Glasgow, Scotland.
John A. Campbell, F. R. I. B. A., Architect.

(From "Archileklonische Rundschau.")



Gymnasium in Berlin, Germany.
Paul Egeling, Architect.

The Architectural Review

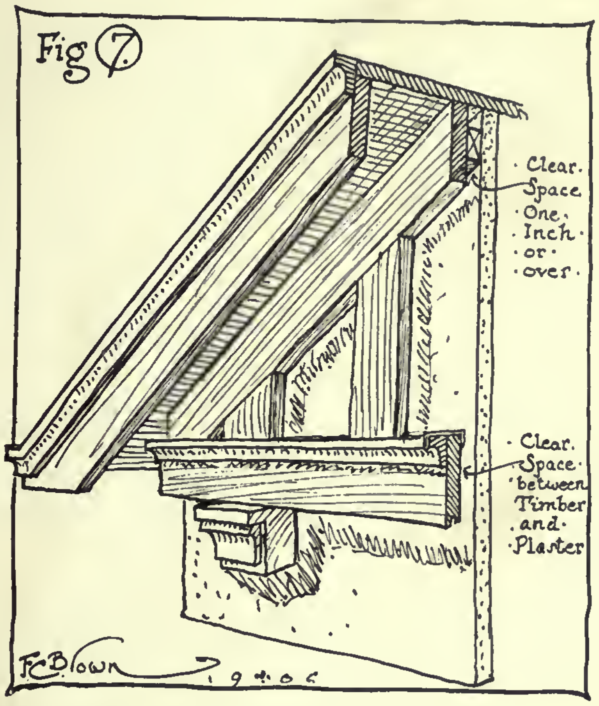
Volume XIV February, 1907 Number 2

Exterior Plaster Construction, II.

By Frank Chouteau Brown

WITH one exception, the difficulties of plaster construction are much increased and complicated when its use in combination with timber is attempted. Plaster, in large and extended surfaces, is inclined to contract and crack. The stiffer the mixture and the more cement there is employed, the more likelihood of obtaining cracks from this cause. Therefore, it is obvious that the occasional interruption of an otherwise unbroken surface by bands of timber or other material will materially assist in obviating this possible defect. Unfortunately, however, timber is much more susceptible to shrinkage than even the stiffest cement plaster, so that in half-timber work the difficulty occurs rather in the use of the latter material than with the plaster. The plaster will, in these comparatively small panels, stand perfectly so long as it is possible to take care of the opening that results from the timber-shrinkage pulling away from the edge of the plaster panel. This opening once made, the opportunity is given — especially in the horizontal cracks — for water to get in behind the plaster face and so undermine its life from its weakest, least-protected side.

Fig 7


· Clear · Space · One · Inch · or · over ·
· Clear · Space · between · Timber · and · Plaster
F.C.Brown 1906

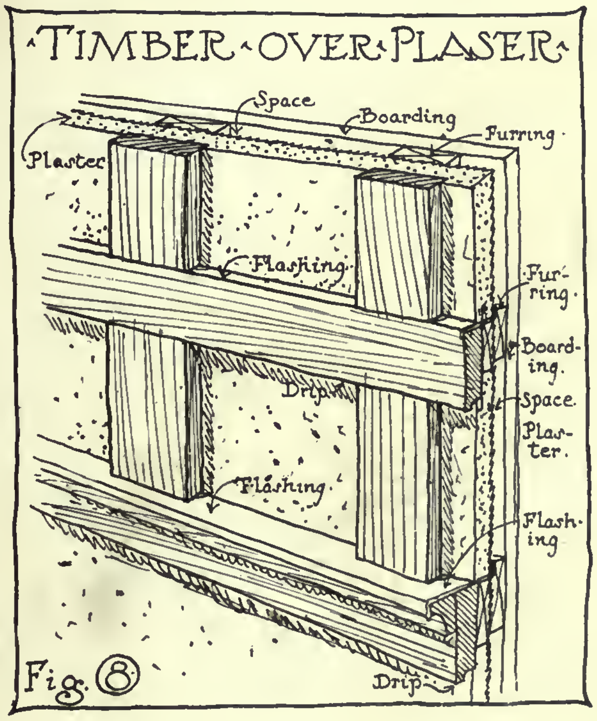


Fig. 8

Possibly the best and most enduring method of obtaining the half-timber effect with plaster is to construct the wooden framework separately and, *after* the plaster surface has been entirely finished, place it outside the plaster, leaving a sufficient distance between the back of the wood and the face of the plaster so that they do not, in any place, come in contact with each other (Fig. 7). In this way all possibility of rain-water getting at the back of the plaster shell from the shrinking or cracking of the timbers is absolutely avoided. Even where the woodwork is placed directly upon the plaster face it is still advisable to complete at least the first two coats before setting the timber battens in place, and then adding the finishing coat so as to fill up all the interstices between the two materials (Fig. 8). Care has always to be taken to see that all the upper surfaces of the horizontal or sloping strips of wood are thoroughly flashed back into the plaster, for while water may course its way down and run out of a perpendicular crack, it is much more likely to work back through a horizontal unprotected joint. A drip along the lower edge of any cross or horizontal projecting batten helps in preventing the unsightly streaking of the plaster-work from washing surface-water.

If the surfaces of plaster and timber are flush the exposed upper edge of the latter should still be flashed with metal; and at all perpendicular or upright joints the battens should be so laid as to provide a bond or key, into which the mortar may be pressed when being applied to the building, so that no direct seam or crack is possible, even under the most extreme instances of the shrinkage of wood away from the plaster (Fig. 9).

In England the most general and satisfactory method of construction is to apply the plaster directly upon the rough outer face of a brick or stone wall. Of the latter of these methods, at least, we possess a considerable number of historic precedents in our own country, especially around in the vicinity of Philadelphia. Even when half-timber is combined with the plaster the battens are applied upon a brick wall and plastered between their surfaces, as is shown in the picture taken during the construction (Fig. 10) of an imitation old structure in Chester, England.

Undoubtedly, in this country, one of the first effects of the adoption of either a brick or stone wall to carry a plaster-surface finish would be to reduce the number of buildings finished outside in this material, the beauty and interest resulting from the commoner and cheaper varieties of brick — let alone stone — being in themselves so great that there would be but little temptation to cover these walls with the smoother textured surface, except when demanded by considerations of style resulting from an especially desired effect in the exterior appearance of the dwelling. While it may be little likely — save in an alteration of an old stone house — that we in this country shall be able to use this last material generally for a foundation for a plaster surface, still the comparative cheapness of brick and the additional saving possible by the use of "second-hand" bricks (when their surface is not to be exposed) allows of the employment of this material as a

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House at Grosse Pointe Farms, Mich. Stratton & Baldwin, Architects.

House in Detroit, Mich. A. W. Chittenden and Chas. Kotting, Architects.

base for exterior plaster at a cost that, in certain localities, will even now but little exceed that of the wooden framed wall. The "second-hand" brick has also an added direct value for plaster treatment, inasmuch as the very roughness of the bricks themselves, the broken surfaces resulting from their dismemberment in the earlier wall to which they belonged, as well as the particles of cement that still cling resolutely to them, give a surface of additional binding value for the application of cement.

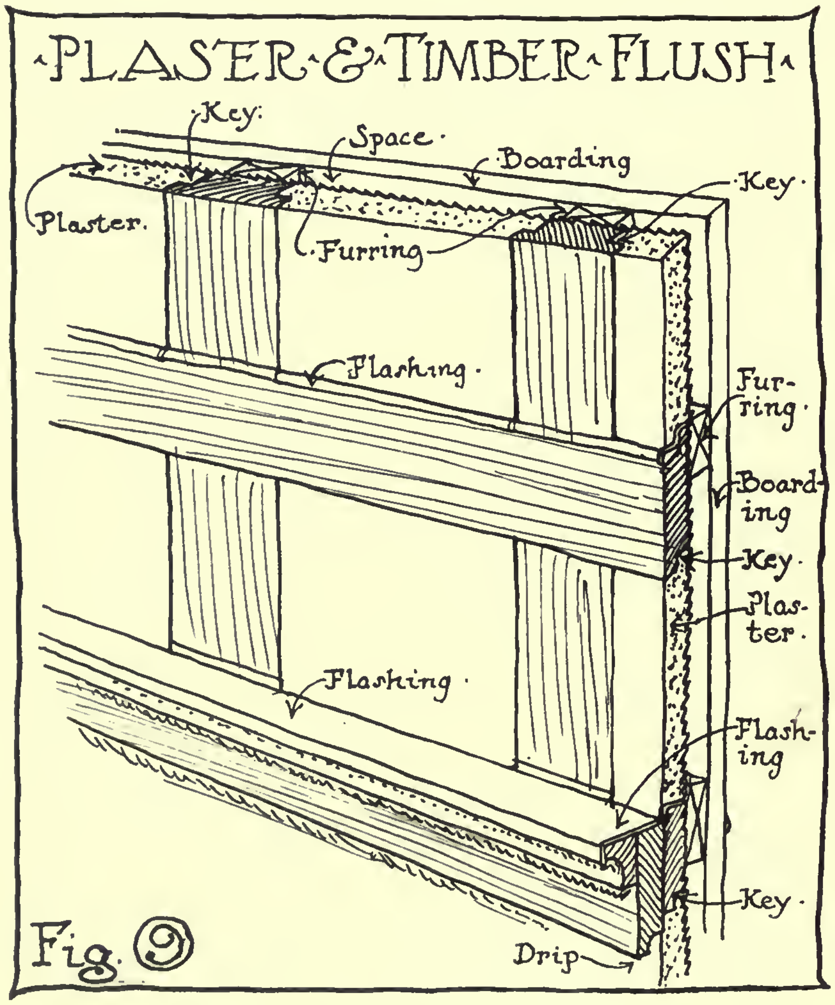


Fig. 9

If it seemed to be desirable, for any reason, the plaster surface might even be applied to the brick veneer of a wood-framed dwelling; although, where this method of construction has been used, it would probably always be with the intention of so obtaining *the effect* of the brick exterior with a saving in cost over the solid brick construction; and a cement-plastered, brick-veneered wall would cost fully as much per square area foot of exterior surface as the wall of solid brickwork. Aside from any differences of appearance belonging to the materials, the advantage of the brick-veneer treatment lies largely in the extra air-space thus secured, rendering the house warmer in winter and cooler in summer than is possible alone with either the solid brick or the wood framed and covered dwelling.

Already the building-trades have begun to feel the influence of the rapid development of the cement-block industry — a material especially suited to become a satisfactory and economical base for slap-dash surfacing. Whatever the feeling may be in regard to the esthetic value of the cement block when exposed for the finished wall surface, there can be no doubt but that it offers another and most likely base for exterior plastering, and one that will at the same time, within a few years — mayhap in a few months — be obtainable at a cost very much less even than the brick wall. Many examples of cement-block dwellings are now to be found scattered throughout the middle and extreme West, in many cases showing the material — variously treated — for the exterior of the structure; while in many other instances it has but furnished a base for final surface treatment by one or two coats of cement plaster.

There has even been invented, in the Middle West, a system of veneering a wood frame with cement blocks an inch and a half thick, that then may be finished with plaster (Fig. 11), or their exterior surface may be decoratively handled in the first place to provide the final exterior surface treatment. There can be no doubt but that this system provides the most satisfactory and durable base for exterior plaster slap-dash finish at the minimum price, although it has not yet come into use here in the slower moving East. It has a certain objection that may now be made to all methods of construction based upon the veneering of a wood frame with a more durable material, such as either cement or brick. This objection is that — quite aside from any considerations as to the ethics of the question — any such method of construction must be of necessity short-lived, from the constant and rapid increase in the cost of timber, which will inevitably — and that before long — make the construction of a solid brick or cement wall cheaper than when any sort of wood frame is employed.

A method of wall-construction that would be both fire-proof and especially adapted to exterior plaster treatment, and that has as yet been but little tested in the eastern section of the United States, is based upon the employment of the ordinary terra-cotta fire-proof partition-blocks now widely used for partitions in office buildings,

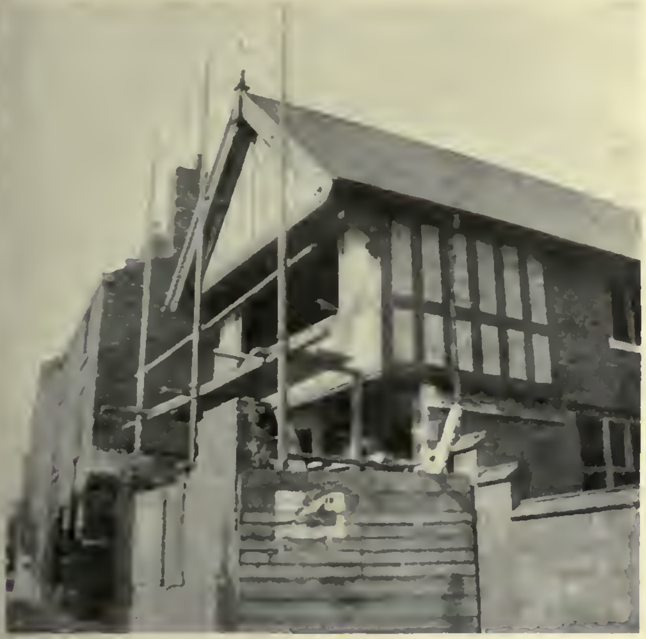
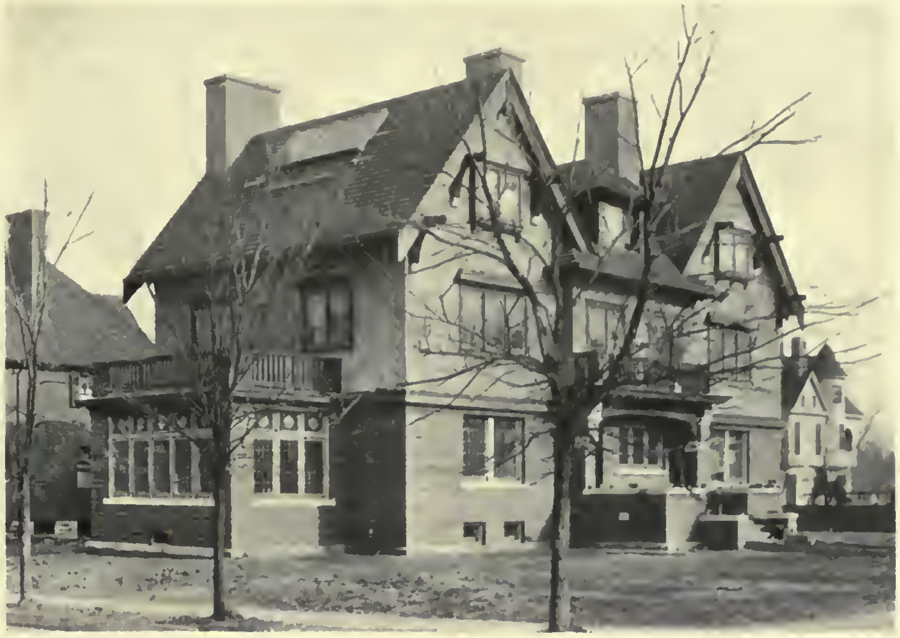


Fig. 10. House in Chester, Eng., during Construction.



House in Minneapolis, Minn. Edwin Hawley Hewitt, Architect.

applying both the exterior and interior plaster directly upon the outer and inner surfaces of the walls so formed (Fig. 12). No better insulated or ventilated wall could be devised than this. It could be laid rapidly, and the question of strength or durability is one that it would seem could be solved easily by the use of wider blocks with a greater bearing-surface, along with the possible installation of some system of stiffening iron-rod framework in cement that would fit into the perpendicular joints between the individual structural members composing the wall. For small structures, especially, this method of building would seem to possess some obvious advantages and but little risk, although it is likely it might be but a matter of a comparatively short time before it would be entirely superseded by some of the various methods of rapid and inexpensive construction based upon the concrete unit or block.

The plaster finish on the second story of the house in Minneapolis was applied on hollow tile (of which the second-story walls were built) after first waterproofing the tile with Dehydratine — a thick, black, gummy substance that, when so used, prevents any water from driving in and any magnesia or saltpeter from coming through into the plaster. In the West, too, plaster has been applied, all in one thick coat, upon an 8″ brick wall, laid with the outer brick courses alternately projected and recessed a half-inch to provide a bonded tie, the plaster, in this case, being a mixture of adamant and cement. This gives a very hard and weather-resisting coating of a rather light gray color, while the entire surface material contains so much cement that it soon becomes a solid part of the wall behind. It is subject to some cracking, and it is difficult, if not impossible, to color it with any satisfaction, on account of the large amount of cement carried by this mixture.

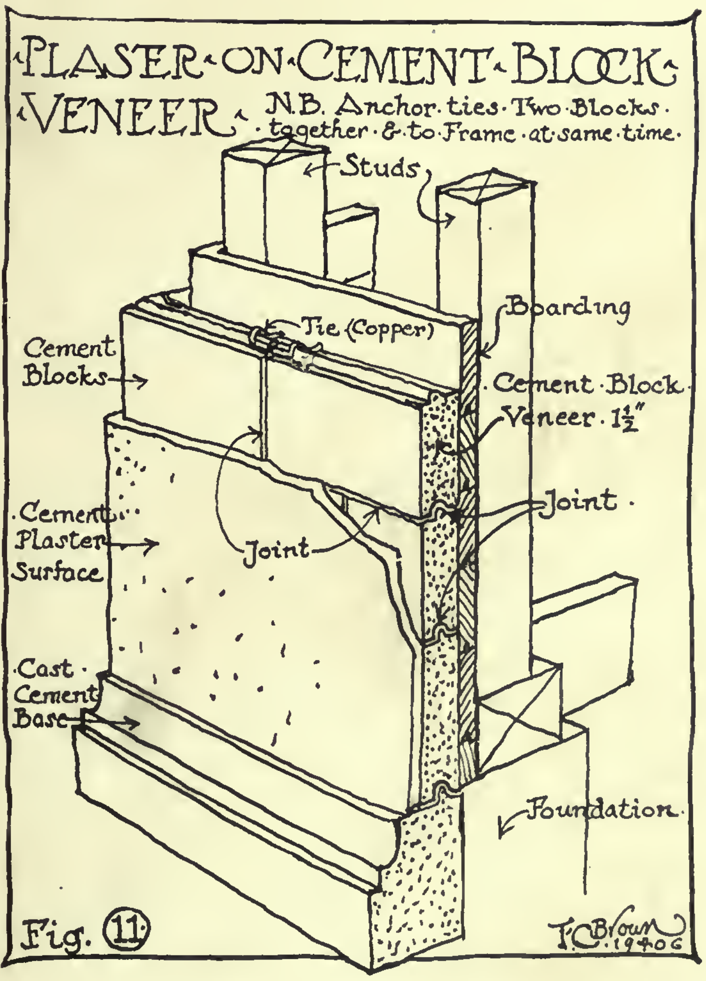
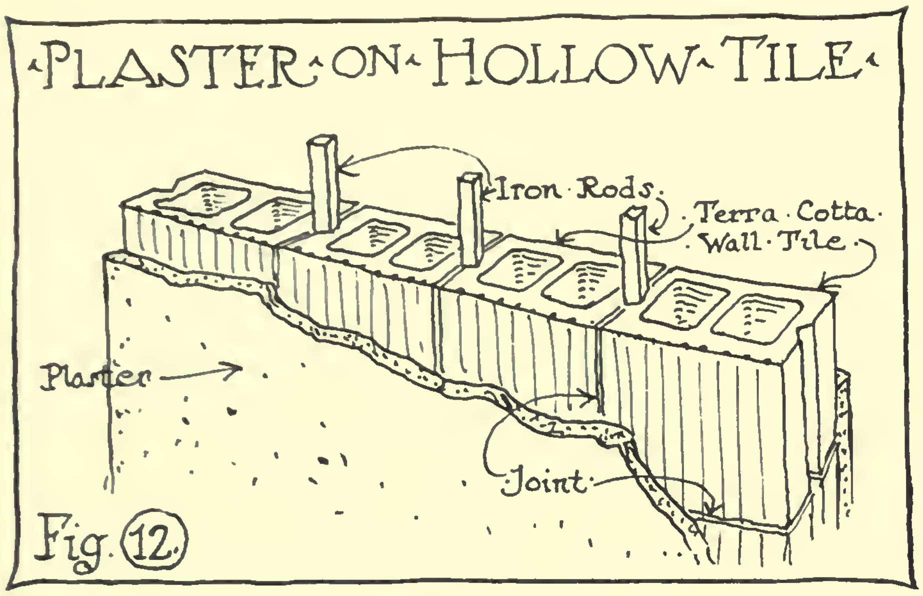


Fig. 11

Plaster on Cement Block Veneer.

As is illustrated by one of the reproduced photographs, cement plaster may be utilized to advantage in the construction of large columns, and at a great saving in expense over what they would cost if built up of wood. In the instance shown, the column is a little over eighteen feet in height and almost two feet in diameter at the base. The core is formed of a heavy timber post that is the actual support of the weight overhead. This post is furred with circular drums of different diameters, sawn out and disposed at the proper heights to meet the correct entasis, and then perpendicular furrings are nailed, a few inches apart, from top to bottom of the shaft and wound with wire lath. The mortar is then applied, and, by the aid of a circular track at top and bottom, a long form with its inner edge cut to the column outline is used to work around and around the shaft until its taper and outline are perfectly filled out. The capital and base are separately cast of cement and set in place and blended into the shaft outline before it hardens. Columns of this same construction and size may be used where a tall portico is desired in connection with a brick building, and the cement may be painted or otherwise finished to agree with the remainder of the trimming of the house.

It is possible in plaster surfacing to obtain other effects of texture than those ordinarily included within the extremes available in the smooth and rough finishes of the slap-dash treatment. A characteristic surface made in plaster by hand-trowelling is shown by the detailed photograph of a well-known half-timbered dwelling at Wynnewood. This reproduction indicates a surface especially suitable to combination with rough sawn or adzed timberwork, or in a case where, as here, great strength and scale of texture was necessary to be tellingly effective at the distance from which the house would be ordinarily viewed. Apart from those variations made possible by the use of a trowel, or the scouring of a roughened float, there are various other expedients, even to



Plaster on Hollow Tile.

House at Wynnewood, Pa. D. K. Boyd, Architect.

modeling thick mortar by the hand into smooth cakes of the size of an ordinary biscuit, that may then be set in place and slightly flattened and pressed together upon the wall, so obtaining a surface of quite different appearance than is secured by the regular method.

The color treatment of plaster is one problem that has perhaps as yet too seldom been attempted in this country. Indeed, the use of color appears to be generally avoided by the American designer, until it would seem that he is both a little bit afraid of experimenting in this direction and a little bit uncertain of his own training in the matter. It is, of course, almost sure to be the case that, without experience, mistakes must result from the first attempts in any new line; but without these mistakes we shall never obtain the necessary experience, and there are now lying latent opportunities in the architectural use of color that could be availed of to add much to the attractiveness of many of our suburban dwellings, to the joy of all our neighbors.

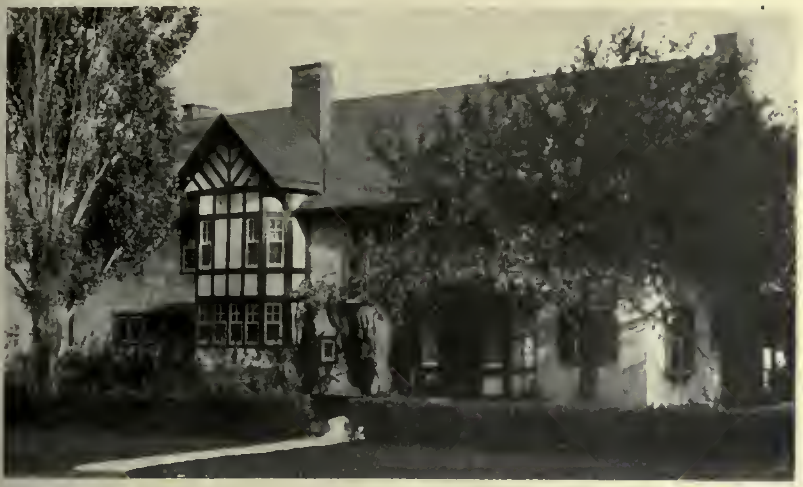
House at Wynnewood. Pa. David Knickerbacker Boyd, Architect.

Oftentimes it will be true that the architect — especially when resident in the East — will be able to add little to his store of knowledge on this subject; less from a lack of initiative on his own part than from the ultra-conservatism of his clients. One thing can be definitely stated, however, and that is that — in certain directions — it is possible to obtain a color in plaster that is substantially permanent and that as certainly could not interfere with the life or strength of this surfacing material. The use of brick-dust, mixed in with the plaster itself, will produce a permanent shade in a way that does not detract from its strength. Indeed, it will generally be found that the contractor has a tendency to use more of such an inexpensive constituent than generally will be considered advisable. This powdered coloring-matter may also be used on the still fresh surface of the applied mortar by the aid of a blower, but in that case the adhesion is less certainly perfect, and is likely to give an unpleasantly marked mottled tone to the surface; while an untimely rain may remove, to a very considerable extent, the recently applied coloring. While, of course, in common brick we are limited to several red and a few yellow shades, yet either or both may be applied in greater or less degree, or in a mixture of varied proportions, so as to obtain at once a considerable variety in color. Further than this, it will be seen that there are other materials of an equally permanent nature, that are commercially cheap and yet easily obtained in a powdered or pulverized form, that will greatly increase the scope of the use of color in this way on a plaster dwelling.

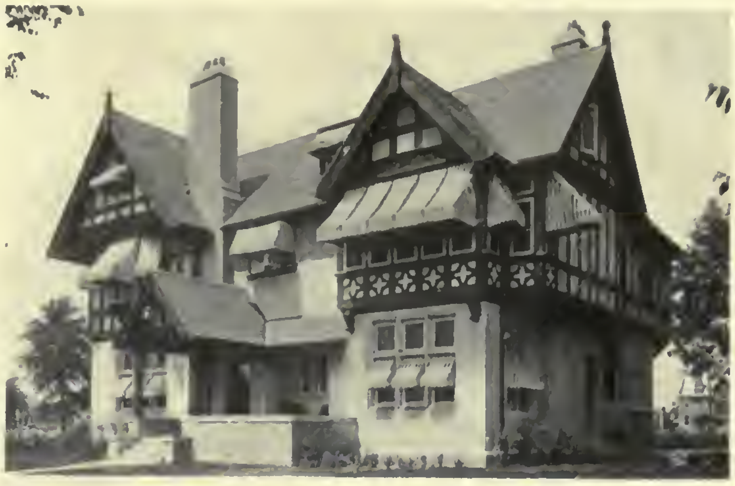
House at Framingham, Mass. Frank Chouteau Brown, Architect.

Any earth or mineral coloring-matter may be freely used (such as browns and ochers), only remembering that, if put in in too large quantities, it has much the same effect upon the cement as the admixture of an equal amount of clay. Vegetable colors are not available, as they are attacked by the cement and lime in the plaster. Ordinary pigments, too, are affected by the sun and weather, so that they fade out and lose much of their brilliancy — sometimes rather to their advantage! — upon the more exposed angles or faces of the structure.

In the color treatment of this same house in Minneapolis already referred to, both plaster and brick contributed most interestingly. There were used two kinds of brick in soft shades of brown, the projecting courses being slightly lighter than the filling. The plaster was the usual three-coat work, and of a brown-



Residence of Mr. R. M. Dyar, Grosse Pointe Farms, Mich.
Alpheus Williams Chittenden, Architect.



Residence of Mr. Hamilton, Detroit, Mich.
Stratton & Baldwin, Architects.

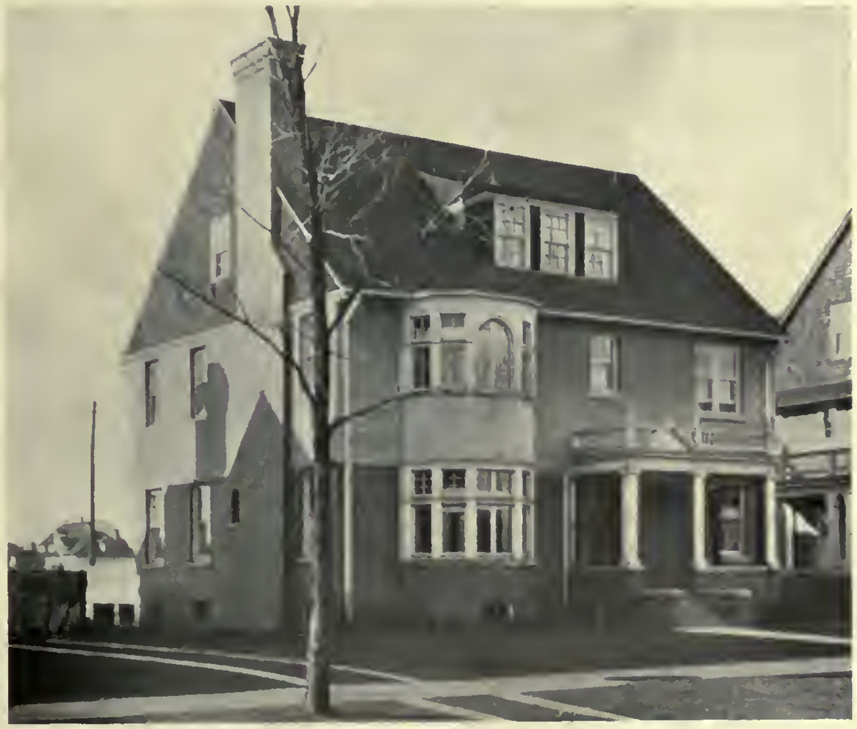
ish tone that blended pleasantly with the brickwork. The color was obtained by mixing, after the scratch and brown coats were on and fairly set, some red and ocher with adamant and a little cement, and then dashing the putty upon the wall for the final coat, producing a sort of tan-color. The rest of the woodwork and the shingles are also brown, so that the whole body of the house tones consistently in with the woodwork and plaster, leaving the brighter notes to be struck by the doors, windows, and blinds — the more variable units of the dwelling.

It is upon just such minor, yet most important, details of construction and application as these that an exchange of experience between architects should be most valuable and would do much to help and further the general use of a material for exterior building treatment that has many obvious advantages to speak for it, not the least of which is the possible variety of texture and simplicity of surface that is readily obtainable only in this one method of surfacing.

Upon one point alone does it seem impossible to obtain any final and authoritative decision. Most plasterers claiming expertness and experience in the use of slap-dash mistakenly surround the formula they use for mixing their cement and lime and sand in the different coats with a mystery that is often extravagantly assumed. When they may be coerced into a definite statement of proportions it is followed by so many "ifs" and "ands," and such lengthy qualifying clauses, as to immediately rob it of most of its meaning; while the extreme diveergnce between the figures given by different individuals forces the inquirer to the conclusion that so much of his hard-wrung information is obviously untrue that he would the better doubt it entire. Even so does the much-experienced architect hesitate to trust himself to strike an average, but as he finds his own careful calculations and directions ignored — more or less politely — by the workmen, he finally is likely to come to depend upon the same instinctive, intuitive "feeling" for the proper mixture best for the individual case upon which they are then employed, as appears to govern their unanalyzed actions; and so, indeed, is he often better served than if he had attempted the endless confusion of the task of sifting out the wheat from the apparent chaff of their advice, and then accepting or rejecting it, in part or in whole, as the case might be.

Some few facts it seems safe enough to state, always bearing in mind, however, that conditions vary greatly, and that a little bit of common sense and judgment is often of more value than the most rigid adherence to cut-and-dried formulæ. If a dwelling is substantially completed; the interior partitions and finish mostly in place, so that practically all of the load that will be placed upon the walls and foundations has been imposed; the heat on for some time; the house shrunk and settled into something nearly approximating its permanent shape; it is then possible to use, in each of the plaster coats, a stiffer mortar than would be desirable under any other set of circumstances. If, on the contrary, the exterior plaster is rushed upon the frame before the dwelling is hardly complete, the greater its pliability the better will the surfacing accommodate itself to the changes that must necessarily take place in the framework upon which it is placed within the few months immediately following, while the building is being settled into its more permanent form. If the surfaces of plaster are not of overgreat extent (as in Mr. Chittenden's Haass house, or in a half-timber dwelling) but little fear may be had as to putting in too much cement. In the latter case the attention is to be directed to making tight all those joints where the two materials come together.

Plasterers of experience claim that the proportions of mixing are not so important, the kind and make of lath used not so essential, as that the plaster surface itself should, at every point of contact with finish of windows, of base, at corners, at angles, and at reveals, be so absolutely impervious to water as never to allow that deadly enemy any opportunity of getting inside this coating and so attacking the metal upon which the plaster is placed. A general concensus of opinion would seem to be that any proportion of cement not exceeding forty per cent nor dropping below ten per cent of the mixture will probably prove a conservative general average fitted to take care of any but exceptional conditions. Oftentimes the first or scratch coat may be put on with a comparatively small amount of cement in its composition. It is supposed, with a mesh and size of wire such as is provided in the No. 19 Clinton cloth, for instance, that this first coat will be worked sufficiently to cause it to spread around and substantially entirely enclose and



Residence of Dr. Breisacher, Detroit, Mich.
A. W. Chittenden and Charles Kotting, Architects.

House at Bickley, Kent, Eng. C. H. B. Quennell, Architect.

House at Purley, Surrey, Eng. C. H. B. Quennell, Architect.

protect the metal upon which it is placed. Upon this base the second somewhat stiffer proportioned mixture may be applied; and finally, the surface treatment of slap-dash, or whatsoever, containing a more or less proportion of cement — according to the tone or color desired — should finish the surface of the dwelling.

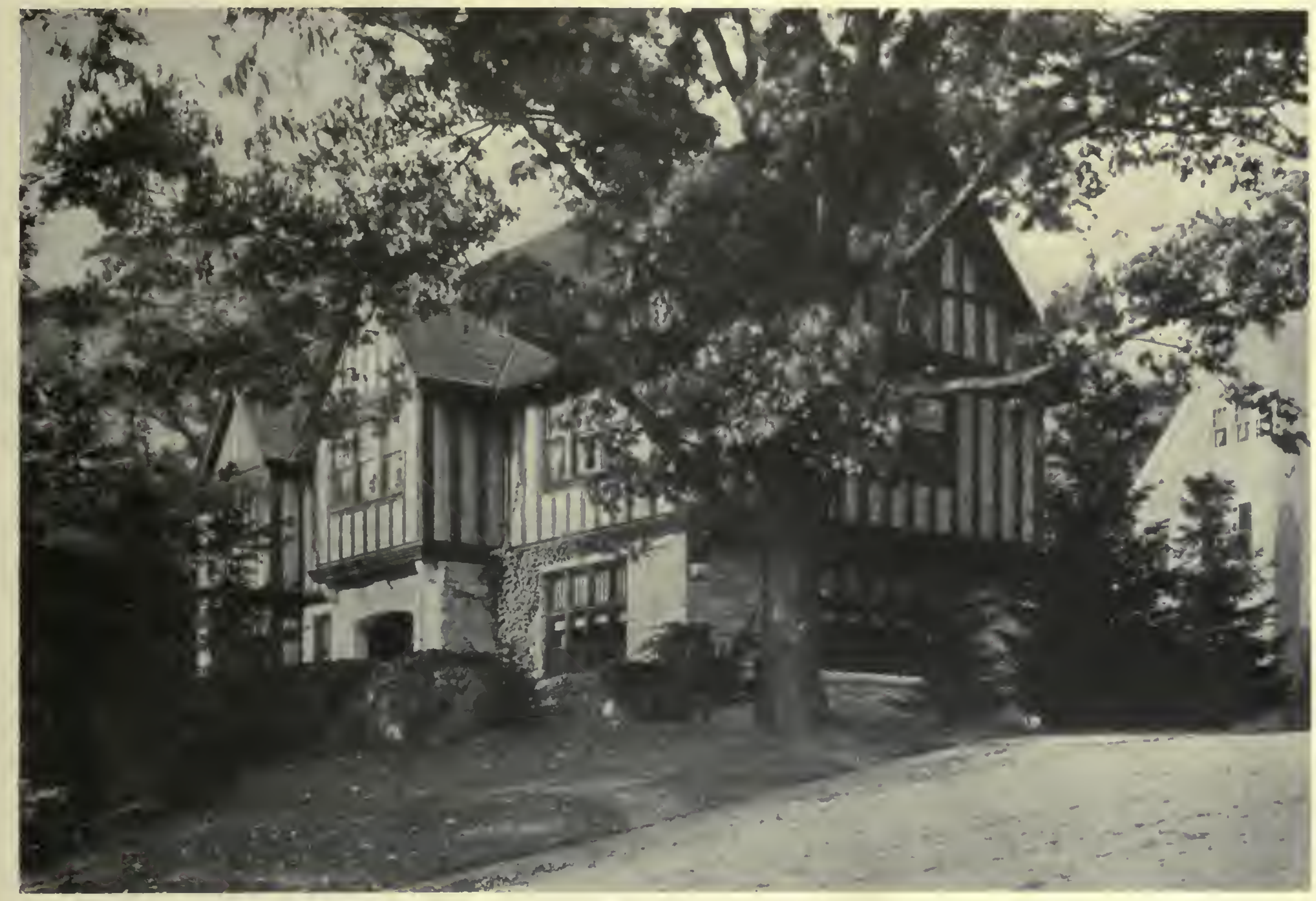
Plaster House. Wales & Holt, Architects.

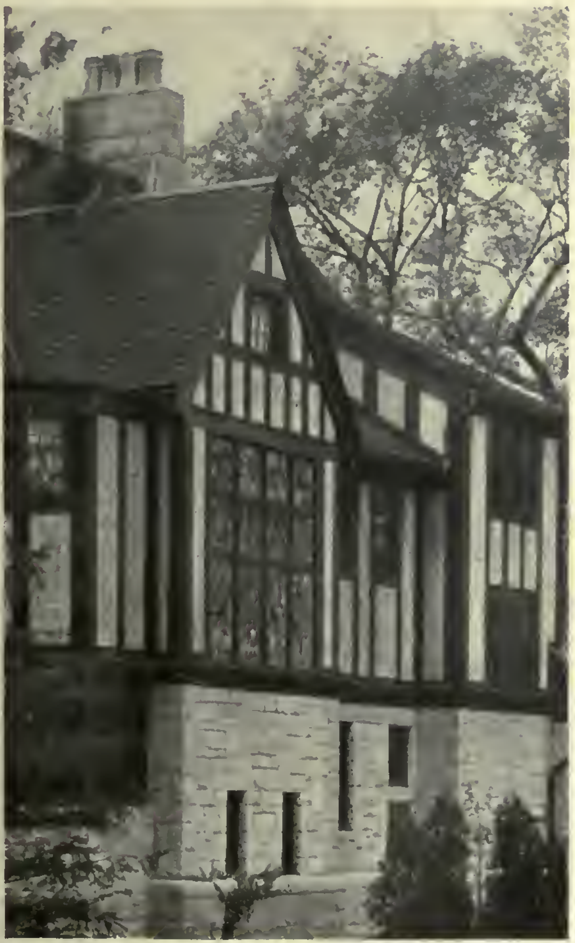
If furrings are not provided as close together as nine inches from centers, or if it is attempted to plaster the building upon the studs, a wire cloth stiffened by small angle-irons occurring the necessary distance apart may be used; but, first, last, and all the time, it seems to be most necessary that the workman should be careful and conscientious, particular to work his material into all those crevices made to receive and protect it, to fill up all possible pin-holes and keys, and to leave his coats as level and clear at the angles or points where they come up against the other finish as is humanly possible. With this care once ensured, it is possible to deal the less inflexibly with established rules and still secure a satisfactory and lastingly permanent piece of work.

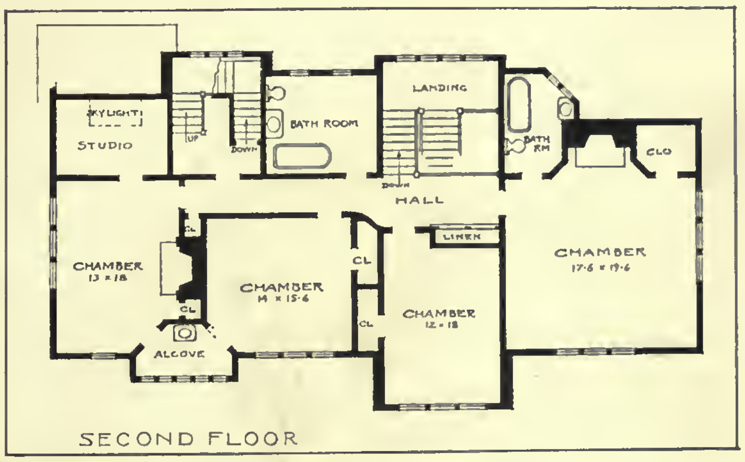
Most people will be interested at once in the comparative cost of plaster as contrasted with shingling, clapboarding, or brick-veneering a house. Of course the price on both materials and labor will vary in different parts of the country, but, by the aid of figures given for a square yard of plain wall surface, any one can get an approximate idea of the relation they bear to each other. In each case it is assumed that the frame is completed, boarded, and papered, and nothing is allowed for the extra labor entailed by a large amount of exterior finish — as would be likely on a clapboarded dwelling — or by a very involved or intricate plan arrangement. In each case, too, the best quality of workmanship and material is included. Plastering on metal lath costs about $1.75 a square surface yard. The extra necessary furring costs about 15 cents, making the total $1.90. The cost of shingles, laid four and one-half to the weather, runs about 90 cents a square yard. If dipped, they would cost very near $1.10 a square yard. The best spruce clapboards would cost about 95 cents a yard, laid on the wall, and painting three coats brings the cost up to about $1.15. Finally, the cost of brick veneer would vary from $1.75 to $2.00 a square yard. These figures are estimated on the best material and class of work, and the amount could, in many localities, be bettered.

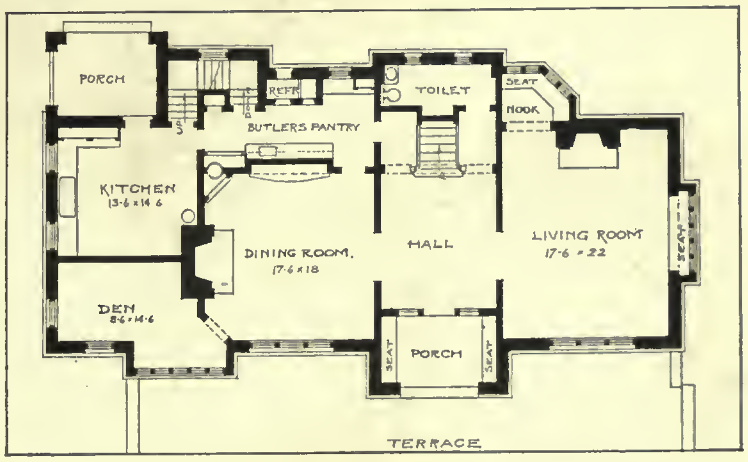
House in Detroit, Mich. A. W. Chittenden and Charles Kotting, Architects.

House at Pittsburg, Pa. Beezer Bros., Architects.

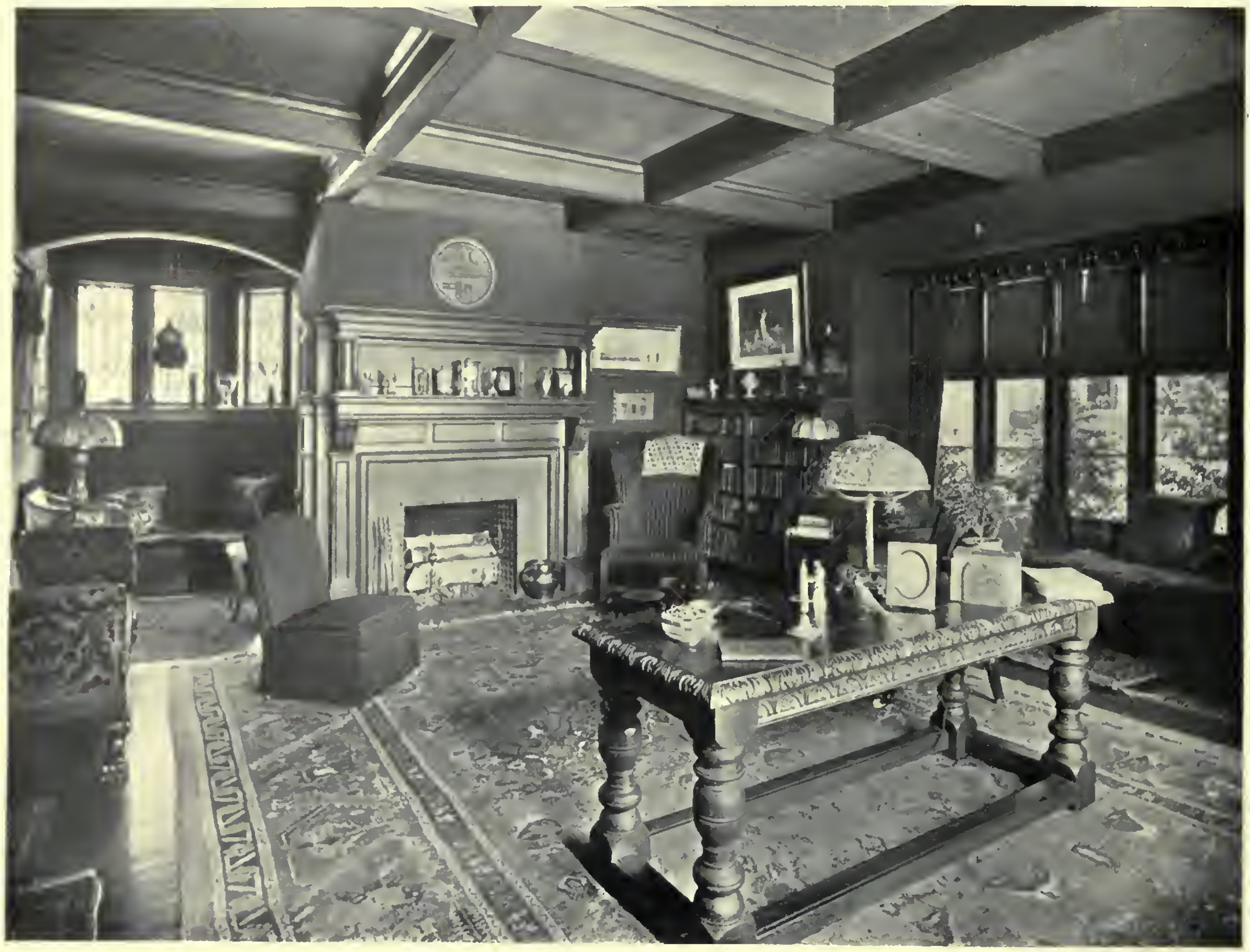




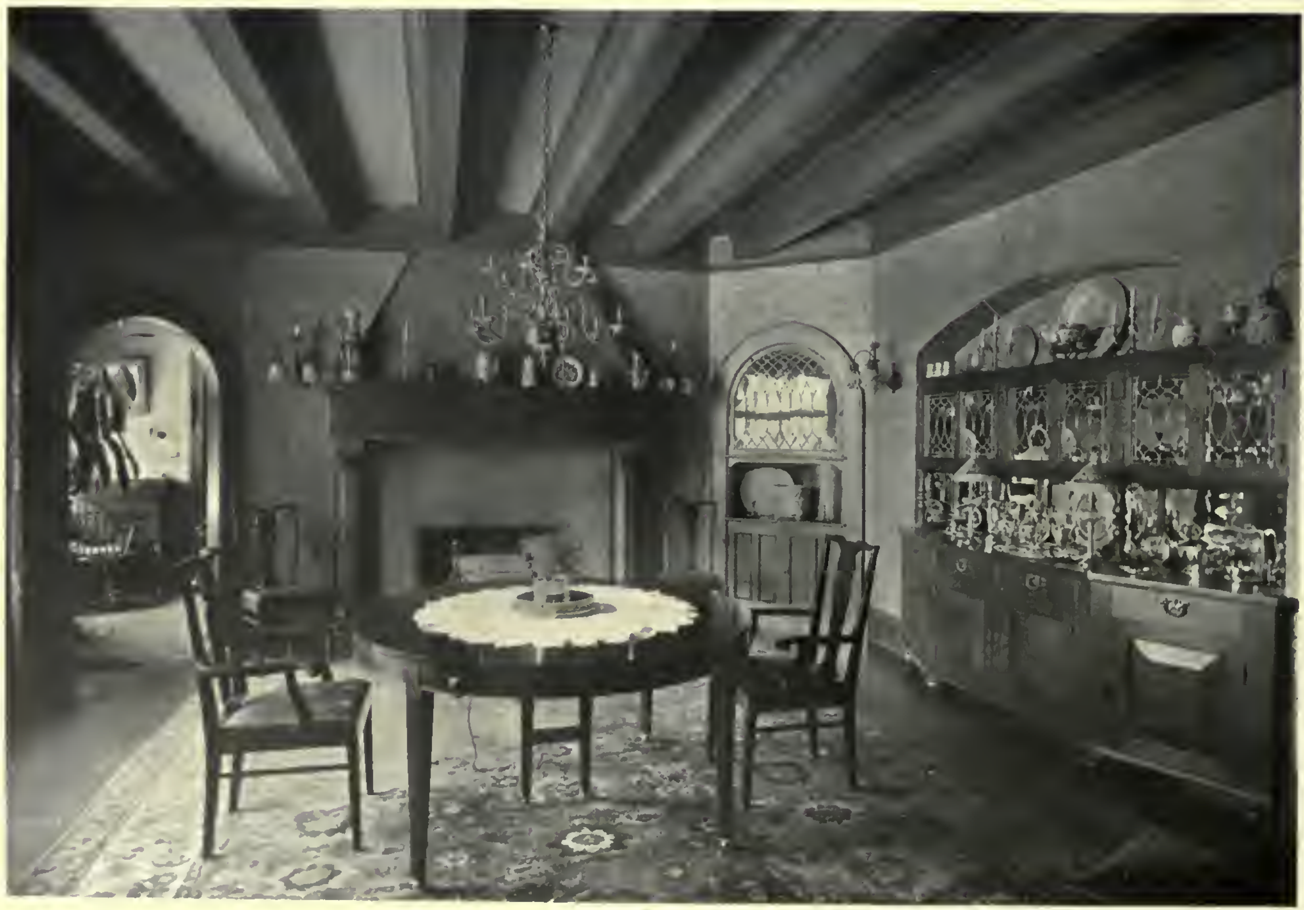




HOUSE OF WALTER BIRNIE, SPRINGFIELD, MASS. G. WOOD TAYLOR, ARCHITECT.



THE LIVING-ROOM.



THE DINING-ROOM.

HOUSE OF WALTER BIRNIE, SPRINGFIELD, MASS. G. WOOD TAYLOR, ARCHITECT.

The Architectural Review

VOLUME XIV. NUMBER 2

FEBRUARY, 1907

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PLATES

PLATES IX.—XII.—COMPETITIVE DESIGN FOR THE BROOKLINE PUBLIC LIBRARY, BROOKLINE, MASS. (PLANS, ELEVATIONS, AND SECTIONS). —SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

PLATES XIII., XIV.—COMPETITIVE DESIGN FOR THE BROOKLINE PUBLIC LIBRARY, BROOKLINE, MASS. (PLANS AND ELEVATION).—GUY LOWELL, ARCHITECT.

PLATES XV., XVI.—COMPETITIVE DESIGN FOR THE BROOKLINE PUBLIC LIBRARY, BROOKLINE, MASS. (PLAN AND ELEVATION).—ANDREWS, JAQUES & RANTOUL, ARCHITECTS.

ONE of the measures now in Congress, of especial interest to the architectural profession throughout the country, is the Appalachian and White Mountain Forest Reserve bill (H. R. 19573), providing for the acquisition of national forest reserves in the Appalachians (1) "within the States of Maryland, West Virginia, Virginia, North Carolina, South Carolina, Georgia, Alabama, and Tennessee, and in the White Mountains in the State of New Hampshire." The bill also appropriates the modest sum of three million dollars for this purpose.

This measure was passed through the various committees and the Senate; has been repeatedly urged by the President; was favorably reported from the Committee on Agriculture on May 22, 1906; and, despite petitions, arguments, and hearings, it has ever since awaited the pleasure of Speaker Cannon, who alone refuses it an opportunity to be presented to the House and passed. (2) "The protection it offers to the forests of the Eastern mountains is vitally necessary to the future prosperity of all the States in that region, and even to the habitability of great parts of them. It is not only earnestly urged by all the authorities on forestry, but, unlike similar measures in the West, it has the enthusiastic support of the people immediately concerned. The Speaker has treated the proposition very coldly, and *his unfriendliness is all that now stands in its way.*"

The importance of this bill is obvious. Any one having to do with building, and especially the architect in this country, realizes that within the last dozen years all kinds of lumber have increased one hundred per cent, and more, in value; material that could then be bought for $20 to $50 a thousand now costs $40 to $100 a thousand, and at the same time it is impossible to obtain it of one half the quality that was then procurable. Actually, this means that instead of an increase of one hundred per cent, this natural product has advanced in cost from two hundred to three hundred per cent in this short space of time!

Nor can any one having occasion to journey through our own forests of New Hampshire escape from seeing the sad havoc that has been wrought with the natural contours and aspect of the landscape. The wide swathes and scars cut across the wooded flanks of the foothills and mountains cry eloquently to the passer-by on the road or in the train below; while the banks of every mountain stream are covered with huge disfiguring sawdust-dumps that mark the place where some portable sawmill has temporarily rested. Of these same results in the Appalachian range we have perhaps less opportunity to judge, but of the constant formation of companies to cut these forests we are kept well informed, and, as a matter of fact, the results are even the more notable from the fact that the land is owned in greater tracts, and that therefore the damage covers greater and more continuous areas.

There now exist (3) "over a hundred national forest reserves west of the Mississippi, and not *one* east of it. The western reserves are worth at least $300,000,000,— a hundred times the total appropriation asked for the two in the East,— and are increasing in value at the rate of ten per cent a year. The destruction from floods in the region fed from the Southern Appalachians has, in a single year, been *six times* the amount of the cost of both reserves. But Speaker Cannon is afraid we cannot spare three millions for prevention."

The final delay of this bill — and if it fails to pass in the present session of Congress, the entire responsibility for that failure — appears to lie directly in the hostile influence of Speaker Cannon, who has long stood for all that is conservative and old-fashioned, and against all that people of larger interests and a wider point of view believe to be of vital importance to the ultimate welfare and development of our country. (4) "Nobody was a more bigoted silver man than he. He is an obstinate and ignorant politician, with native force and integrity, but too little light for his position." (5) "He understands prosperity in the sense of acres, exports, crops, and dollars, and he understands but little that lies higher than these things."

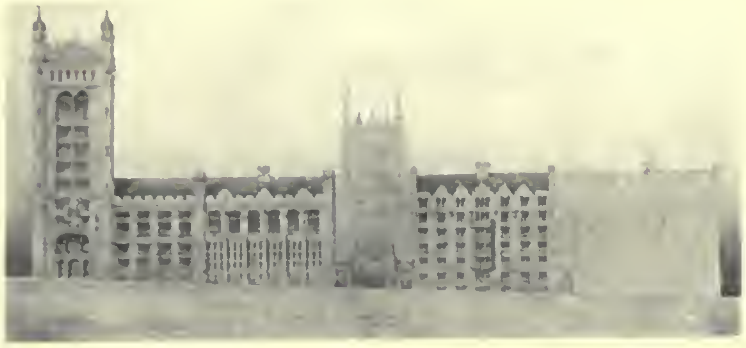
The Speaker of the House of Representatives should be a man of broader mind and greater sensibility. As the official second in power in the United States, Mr. Cannon brings to his office the virtues and the point of view of an honest alderman or treasurer of a country town, who stubbornly resists all "new-fangled" notions on principle, and insists on the continuance of antiquated, expensive, out-of-date methods of business. (6) "Mr. Cannon has an uneducated man's hostility to anything that can be damned by the name of art and culture. He would rather have architecture in Washington controlled by an office-boy friend of his than by the ablest architect in America."

While the present President, a worthy political descendant of such cultured and artistically appreciative predecessors as Washington and Thomas Jefferson (himself an architect, it will be remembered), is in office, it is evident that no building-operations glaringly inconsistent with the general plan approved by the Burnham Commission will be permitted; but what is likely to occur if such an individual as Speaker Cannon, "the Goliath of Philistia," follows him into the presidential office? Even at present there is no authority or official oversight of the work going on in the District of Columbia. It is nothing but the pure good will of the President that secures any coöperation at all from among the various departments. Nevertheless, it is this benighted individual, "Uncle Joseph Cannon," that great and good potentate of the House, who has been openly spoken of in print as the next President; who even has himself (on the occasion of his last — his eighteenth — nomination to Congress) coyly stated his willingss to accept that nomination! "Oh, what a fall was there, my countrymen!!"

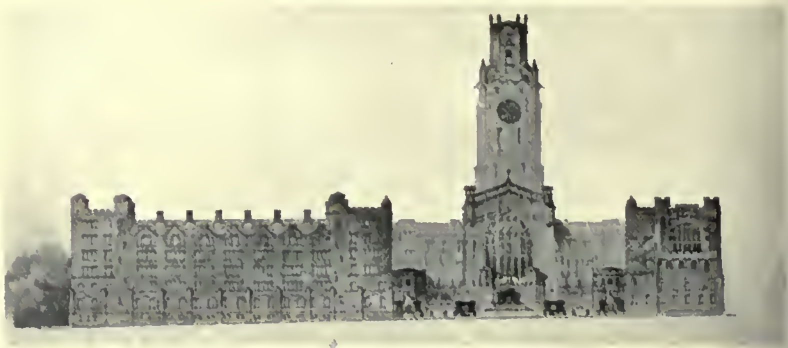
If this measure should not become a law before the Fifty-ninth Congress adjourns, we are assured that its friends will again bring it forward as quickly as possible after the opening of the Sixtieth Congress, which convenes at the end of the year. They believe that, without much opposition, it can be brought to the same position that it now occupies, when, in the greater amount of time given by a longer session and with the help of a wider active interest from the public throughout the country, that they hope to be able to arouse in the meanwhile, there will probably be more chance of finally making this measure a law.

There is no doubt but that matters will again come to substantially the exact deadlock that they now occupy; for surely nothing more clearly expresses the point of view now held by Speaker Cannon in regard to his measure than the fact that, at the same time that he absolutely refused to a delegation waiting upon him in the matter to make a "special rule" in favor of his bill — a special rule being the only thing that, in the present condition of affairs, will allow the bill to be brought before the House — he further graciously agreed to do what he confessed he had not done up to that time — and that a date but a few weeks previous to this writing — and that was to read the bill himself!

(1), Editorial, *Collier's Weekly*, Feb. 2, 1907; (2), Feb. 2, 1907; (3), Feb. 9, 1907; (4), Feb. 4, 1905; (5), July 7, 1906; (6), Feb. 4, 1905.


(From "Architecture.")

Accepted Design for Union Theological Seminary, New York.
Allen & Collens, Architects.

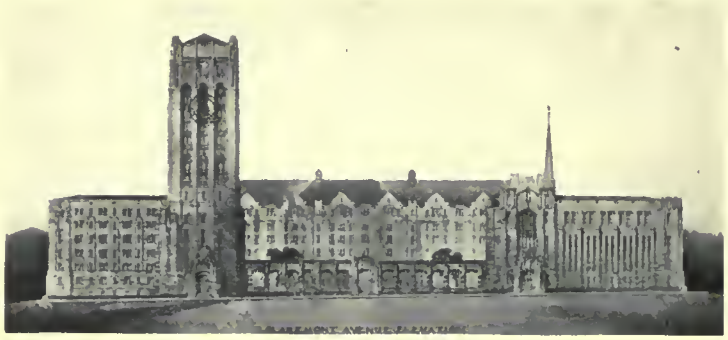

(From "Architecture.")

Competitive Design for Union Theological Seminary, New York.
Howells & Stokes, Architects.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

ARCHITECTURE for January is an extremely interesting number. It starts off with the four premiated designs in the recent competition for the proposed Union Theological Seminary in New York. It will be remembered that the prescribed style was "Collegiate Gothic," and in view of the general lack of knowledge as to this or any other form of Gothic to-day, the results must be considered notably successful. It is somewhat difficult to see, judging from the published plans, how the various schemes can have been considered as fulfilling the singularly minute and specific requirements of the program; probably, however, the judges realized, as did the architects themselves, that in a case of this kind elaborate itemization had to be thrown to the winds and the problem assimilated and then solved, more or less regardless of the program. The accepted design by Messrs. Allen & Collens is certainly, so far as its plan is concerned, large, logical, and practical. The exterior treatment, while not marked by any very startling originality or invention, is dignified and effectively composed. The great angle tower, which seems to us the weakest part of the design, will undoubtedly improve with the further study that will be given it. Messrs. Howells & Stokes's plan is original and even startling — not entirely convincing, perhaps, as to administrative possibilities, but there can be no question that had the work been carried out in accordance with these plans the result would have been extraordinarily picturesque and effective, both in its composition and in its light and shade. In general scheme it is far more original and interesting than the accepted design. The elevations of Messrs. Carpenter, Blair & Gould's scheme are printed after a fashion that renders them quite indistinguishable from the background, but so far as one can judge the type is conservative, adequate, and consistent. The plan, also, is direct and forcible. The most interesting, in a way, as showing the most notable vitality in the use of style, is the design by Messrs. Pell & Corbett; but the plan falls rather short of the exterior. The general conception, however, is certainly brilliant and imposing. On the whole, this competition shows a surprising advance in the grasp of this particular style over anything that has been revealed by similar contests in the past, so far as the United States is concerned, and such work as that by Messrs. Pell & Corbett gives promise of most notable results in the case of future projects of the same kind.


(From "Architecture.")

Competitive Design for Union Theological Seminary, New York.
Pell & Corbett, Architects.

In Messrs. York & Sawyer's New York Historical Society Building we pass to a somewhat different type, equally well handled, if one accepts the style; indeed, the proportions and composition of the façade are somewhat notable in their clarity and refinement. Mr. B. W. Morris's Patton Hall, Princeton University, shows a distinct advance both in composition and in scale over his earlier work of the same kind at this University. Several views of Messrs. John R. Thomas's and Messrs. Horgan & Slattery's Hall of Records, New York, are published in this number, and we reproduce a photograph of the façade of the Sayles Memorial Library in Pawtucket, by Messrs. Cram, Goodhue & Ferguson.

The American Architect for December 29 contains some very beautiful photographs of fantastic and charming Dutch architecture, and several sheets of working drawings of the Shelby County Court-house, Memphis, Tenn., by Messrs. Hale & Rogers, the latter a simple and dignified piece of scholastic Classic. Mr. C. H. Blackall's drawings for a Baptist Meeting-house in Melrose, Mass., are excellent as showing how freely Gothic forms may be used when they are applied to the demands of Protestant denominations.

The Dutch photographs are continued in the issue for January 12, and with them appear a large number of photographs of modern Georgian domestic work, all effective and consistent, the sev-

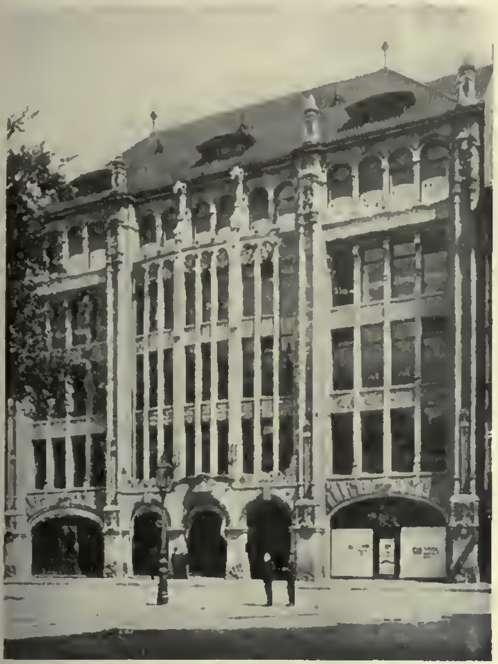
(From "Architecture.")

Patton Hall, Princeton University. Benj. W. Morris, Architect.

(From "Architecture.")

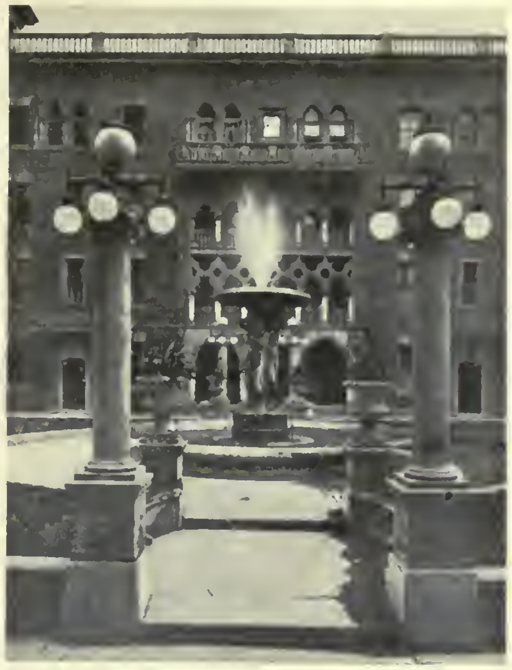
Sayles Memorial Library, Pawtucket, R. I. Cram, Goodhue & Ferguson.

(From "The American Architect.")



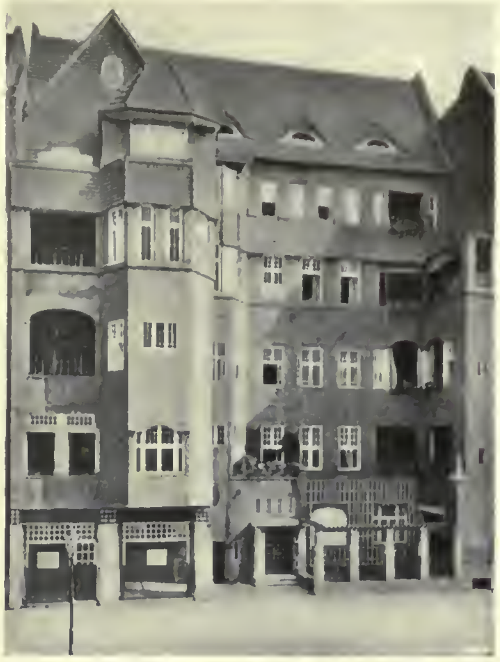
Warehouse in Berlin, Prussia.
Alterthum & Zadeck, Architects.

(From "The American Architect.")



"Hamilton Court," Philadelphia, Pa.
Milligan & Webber, Architects.

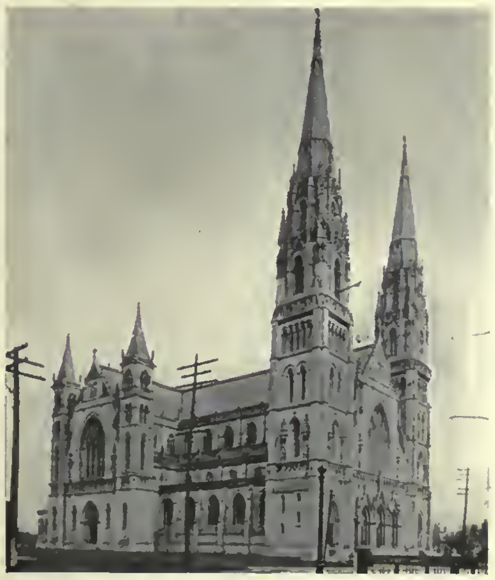
(From "The American Architect.")



Apartment-house, Charlottenburg, Prussia.
Albert Gessner, Architect.

eral architects being Messrs. McKim, Mead & White, Mr. J. F. Warner, Messrs. Lansing & Bierle, Messrs. Green & Wicks, and Mr. Worthington Palmer. The special number of *The American Architect* dated January 5, and devoted to modern apartment-houses, is particularly valuable. There are type plans of French, English, German, and American apartment-houses; and while many of them, particularly the French, show both ingenuity and convenience in planning, it too often happens that in the typical American house there is the old and impossible mix-up of living-rooms, bedrooms, kitchen, and baths, all on the same corridor. So far as exterior treatment is concerned, there is the wild variety one might anticipate, varying from the cold-blooded "storage-warehouse" type of the "Apthorpe" in New York to the curvilinear building in Paris by M. Sorel, the Venetian Palace in Philadelphia by Messrs. Milligan & Webber, and the entertaining edifice in Charlottenburg, Prussia, by Herr Gessner. This latter is as far from the stereotyped thing as possible, and we reproduce it for the purpose of showing how really picturesque a treatment may be given a problem which is too often solved after the fashion of the "Apthorpe" and the "Langham."

(From "The Inland Architect.")



St. Paul's Cathedral, Pittsburg, Pa.
Egan & Prindeville, Architects.

Mr. Cass Gilbert's picturesque, and, as it will undoubtedly prove, immensely effective "West Street" Building, New York, is illustrated January 19, and in the same number are several particularly charming photographs of little-known European buildings, amongst them the façade of Monza Cathedral and a peculiarly delectable little church at Pinterville, in France. This issue also contains the report of several of the committees of the American Institute of Architects, including that on Architectural Education. The issue for January 26 contains various drawings of the Consolidated Stock and Petroleum Exchange, New York, by Messrs. Clinton & Russell, several modern Swiss Chalets, and as well the report of the presentation of the American Institute Gold Medal to Sir Aston Webb, with the speeches of the president and of the recipient of the medal.

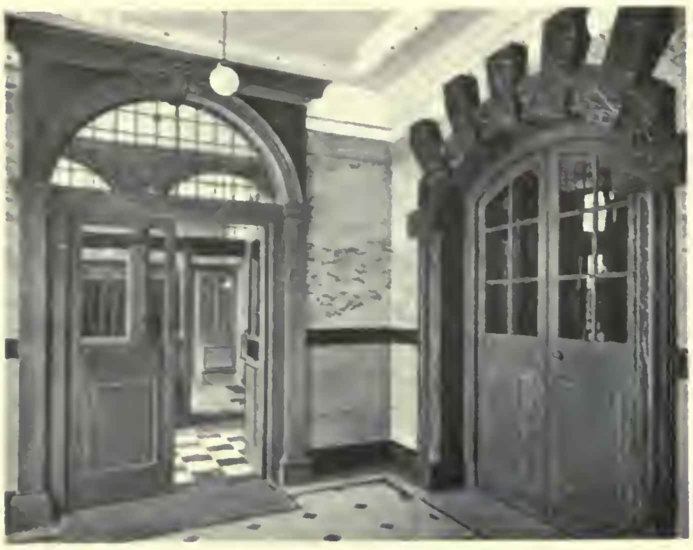
The Inland Architect for January has as its principal series of illustrations photographs of the new Roman Catholic Cathedral in Pittsburg, by Messrs. Egan & Prindeville. The plan of the church is of the pernicious modern type affected by the Roman Church, with a blunted choir and a broad, chunky area for the congregation. Of course, so long as this unjustifiable scheme is adhered to thoroughly good results will be impossible. For this the architects are not to be held responsible. Outwardly, their church has dignity and effectiveness, the work showing a distinct advance over much other recent work of the same type. The interior has the usual defects of too flat a vault at too short a distance above the floor, an exaggeratedly high main arcade, and a reduction of the supporting members to a size which is utterly unsatisfactory to the eye and to the intelligence. Steel, of course, is used, which makes possible from a structural standpoint the diminishing of the columns to trivial dimensions; but in this case the steel is not used expressively, its existence is not avowed in the design; the church appears to be of the medieval type of construction, and therefore the effect is spindling, perilous, and insignificant. Apart from this radical effect, however, the detail is delicate and well studied. The Marlborough Apartment-house, Baltimore, by Mr. E. H. Glidden, illustrated in this number, is of the usual and ugly "corridor type" of plan, but the exterior is strongly massed, vigorous, and dignified. The report of the Institute Committee on Applied Arts and Sciences is printed in this issue, together with several other committee reports, and deserves the most careful and respectful study.

(From "Indoors and Out.")

"Faircroft," Port Chester, N. Y.
Blake & Butler, Architects.

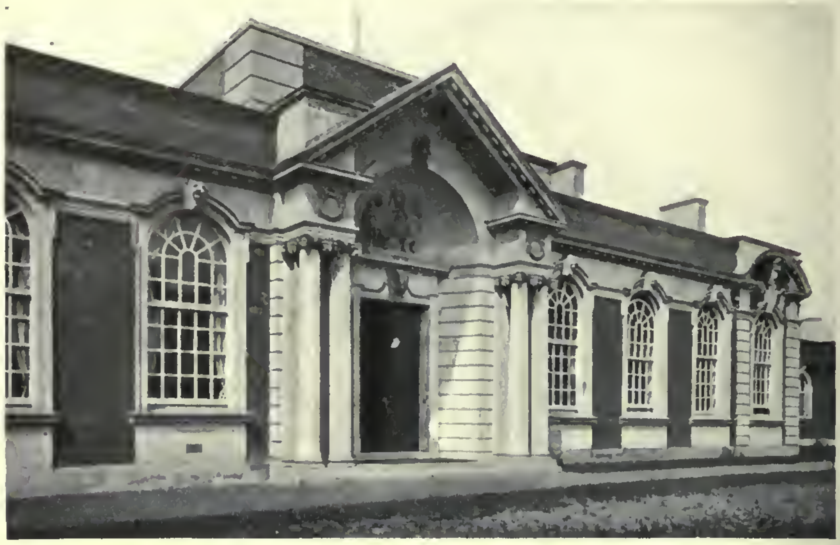
The most interesting article in *The Architectural Record* for January is one on "A Modern French Chateau," interesting for the reason that it shows how utterly a contemporary architect can succeed in missing the essential qualities of proportion, composition, relation, and detail which characterize the fifteenth and sixteenth

(From "The Architectural Review," London.)



Entrance Hall, Alliance Assurance Building, London, England.
R. Norman Shaw and Ernest Newton, Architects.

(From "The Architectural Review," London.)



The Blue Coat Hospital, Liverpool, England.
Briggs & Wolstenholme, F. B. Hobbs, and Arnold Thornely, Architects.

century chateaux. The main façade of this glorified villa is certainly as bad a thing in point of design as one could ask to see. The Knickerbocker Hotel in New York is described in this number, with many illustrations of its effective interior.

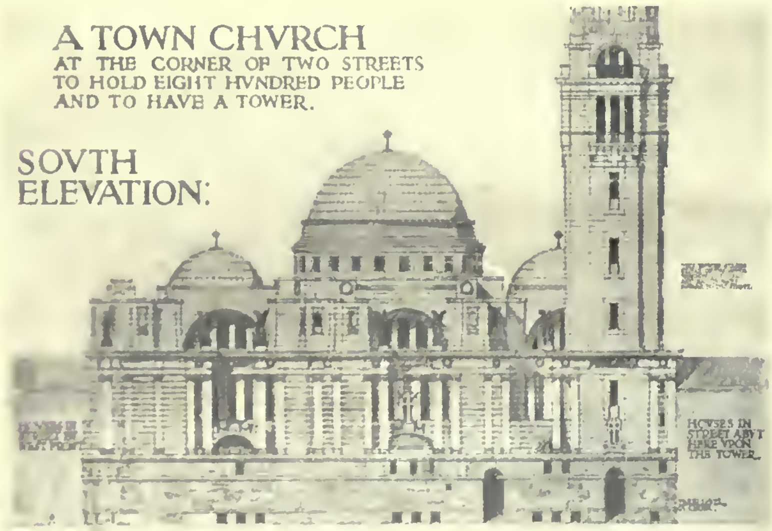
From *Indoors and Out* we reproduce an effective photograph of the central portico of a large country-house by Messrs. Blake & Butler, the construction of which is entirely of concrete blocks. The article on Washington private houses is illustrated by many examples, all of which we have seen in the other architectural magazines. One interesting and original paper is on artistic shops, with many delightful and unconventional illustrations.

The Architects' and Builders' Magazine appears in a new form, with better paper and clearer illustrations than was formerly the case. The principal articles are on the new Hall of Records and an interesting and elaborate stable in New York, by Messrs. Hill & Stout.

The leading article in *The Architectural Review* (London) is on the old lead spires that formerly crowned so many of the square towers of the English Cathedrals and Parish Churches. Many of the illustrations are very old prints and show the curious effect, for example, of Durham, Lincoln, and Ely when they were embellished with slender terminations. An interesting example of how one may build a great church with sufficient effectiveness and yet at a low cost is St. John's Church, Upper Edmonton, by Mr. Quennell. The cheapest of common bricks have been used throughout, both for the exterior and the interior; but, particularly in the former case, the proportions are so good that the work is quite convincing. The result is less satisfactory inside, where one feels the need of greater delicacy and refinement; but in any case, the work is far more respectable, and, indeed, better art than the strange affectations to which the revered Mr. R. Norman Shaw is abandoning himself at the present time. His Alliance Assurance Building in London is both externally and internally a sad example of the present trend in English architecture. We reproduce a photograph of the entrance-hall for the sake of showing how utterly wrong-headed detail may become when it is not subjected to the one test of pure beauty. In a recent number we referred to the Bluecoat Hospital, Liverpool, as an example of a similar depravity in detail, and as well of the total lack of sense of proportion. We reprint a photograph of a portion of this work in justification of our strictures.

The Builder for December 22 presents designs for a supposititious Town Church, by Mr. William Harvey, certainly an amusing *tour de force* in the modern use of Classical forms. December 29 is published the depressingly dull scheme for the new Waldorf Hotel in London, and on January 5 follows the characteristic "New Year's" number of the typical English magazine. The illustrations in this huge issue are devoted almost exclusively to the architecture of Berlin, where one may find as great a variety, it seems, as in an American town — and, withal, no more dominant conviction behind it. There is the usual show of Roman Renaissance and German Ecclesiastical Gothic, and, mingled with it, the emancipated work of all the suburb of Charlottenburg. We reproduce a very remarkable example of the latter development in the shape of an apartment-house by Herr Linkenbach, also a really effective adaptation of North German brickwork to the purposes of a warehouse, the architect of the latter being Herr Knopff. *The Architect* up to, and including, the issue of January 11 contains really nothing of importance, except its archeological photographs of cathedrals, the one now illustrated being Carlisle. *The Builders' Journal* also would be equally uninteresting but for its résumé of recent architecture.

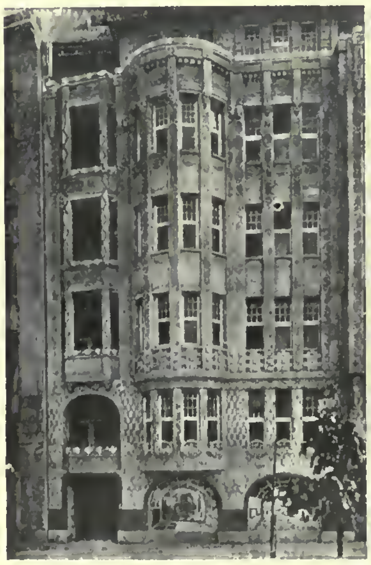
(From "The Builder.")



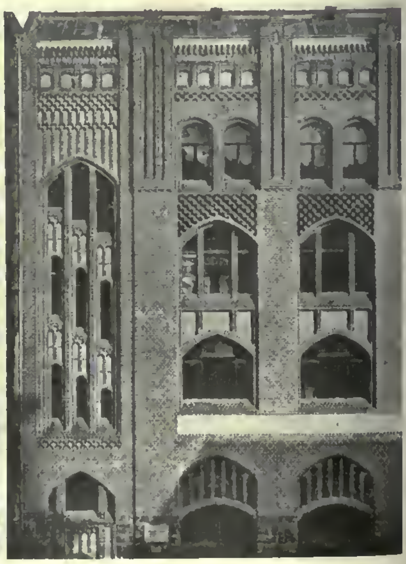
A TOWN CHVRCH
AT THE CORNER OF TWO STREETS
TO HOLD EIGHT HVNDRED PEOPLE
AND TO HAVE A TOWER.
SOVTH
ELEVATION:
HOVSES IN STREET ABVT HERE VPON THE TOWER.

Design for a Town Church.
William Harvey, Architect.

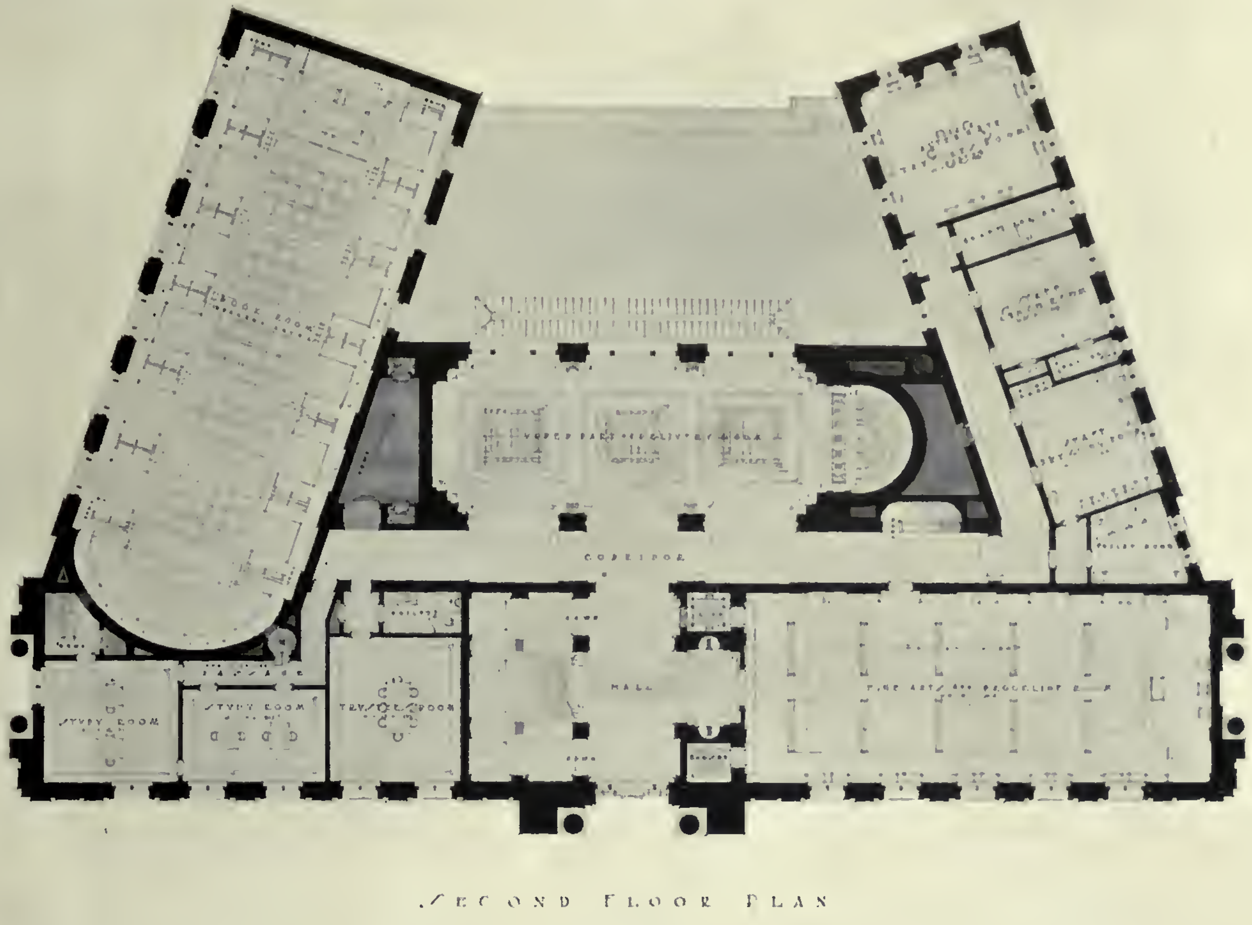
(From "The Builder.")



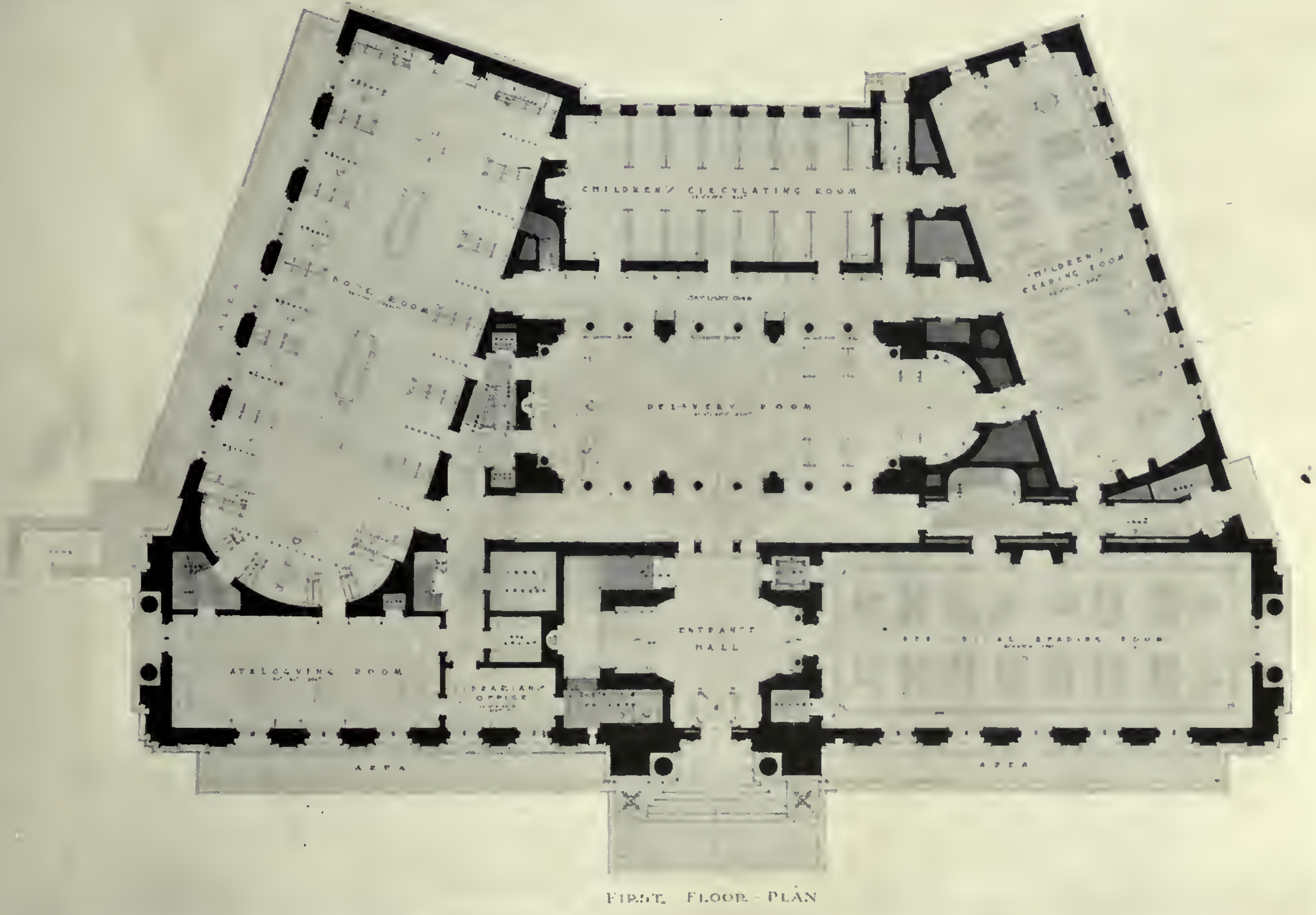
Apartments, Charlottenburg.
Herr Linkenbach, Architect.



Electric Power Station, Berlin.
Herr Schwecten, Architect.



SECOND FLOOR PLAN.



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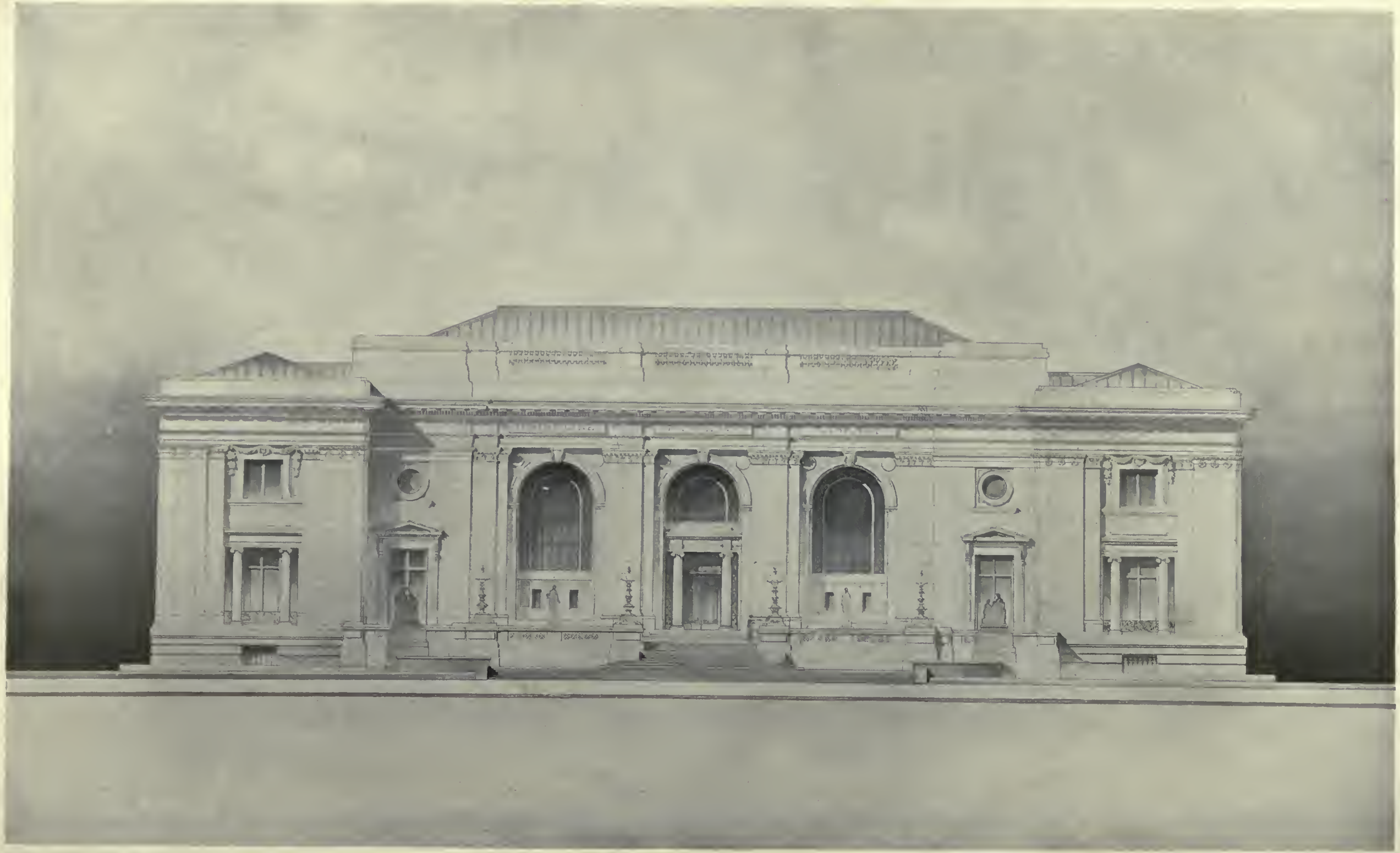
FIRST FLOOR PLAN.

COMPETITIVE DESIGN FOR THE BROOKLINE PUBLIC LIBRARY, BROOKLINE, MASS.

GUY LOWELL, ARCHITECT.



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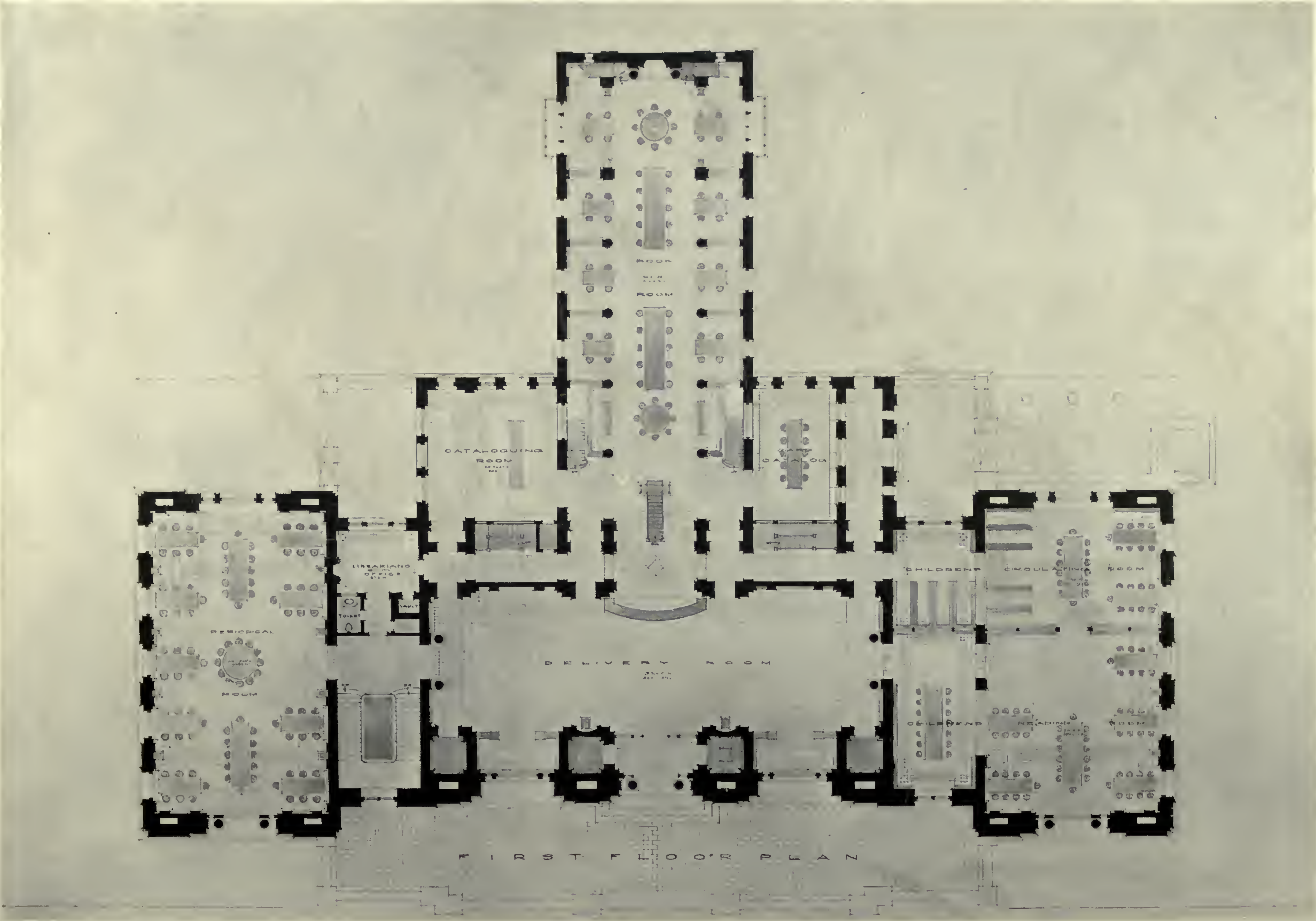
FRONT ELEVATION.

COMPETITIVE DESIGN FOR THE BROOKLINE PUBLIC LIBRARY, BROOKLINE, MASS.

ANDREWS, JAQUES & RANTOUL, ARCHITECTS.



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FIRST FLOOR PLAN.

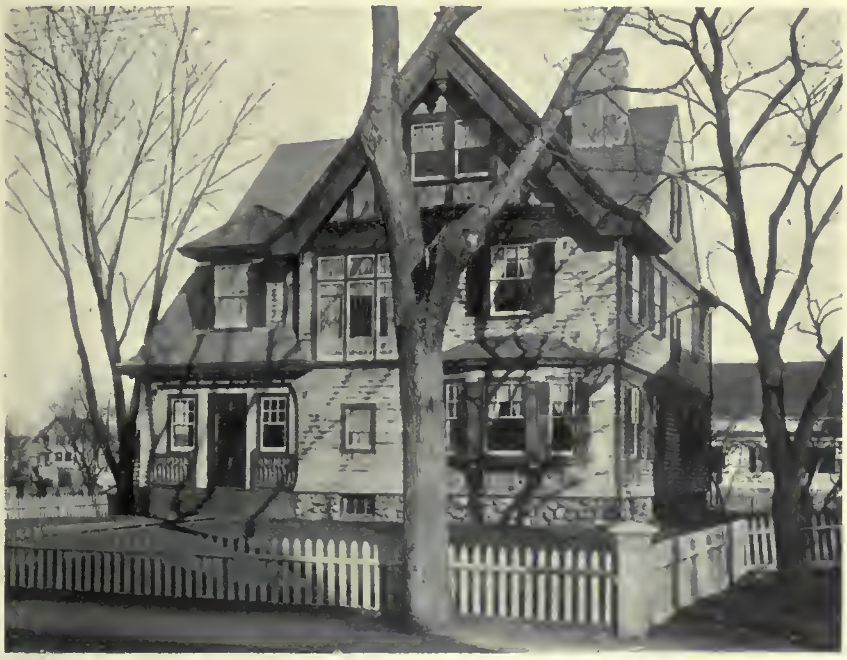
COMPETITIVE DESIGN FOR THE BROOKLINE PUBLIC LIBRARY, BROOKLINE, MASS.

The Architectural Review

Volume XIV March, 1907 Number 3

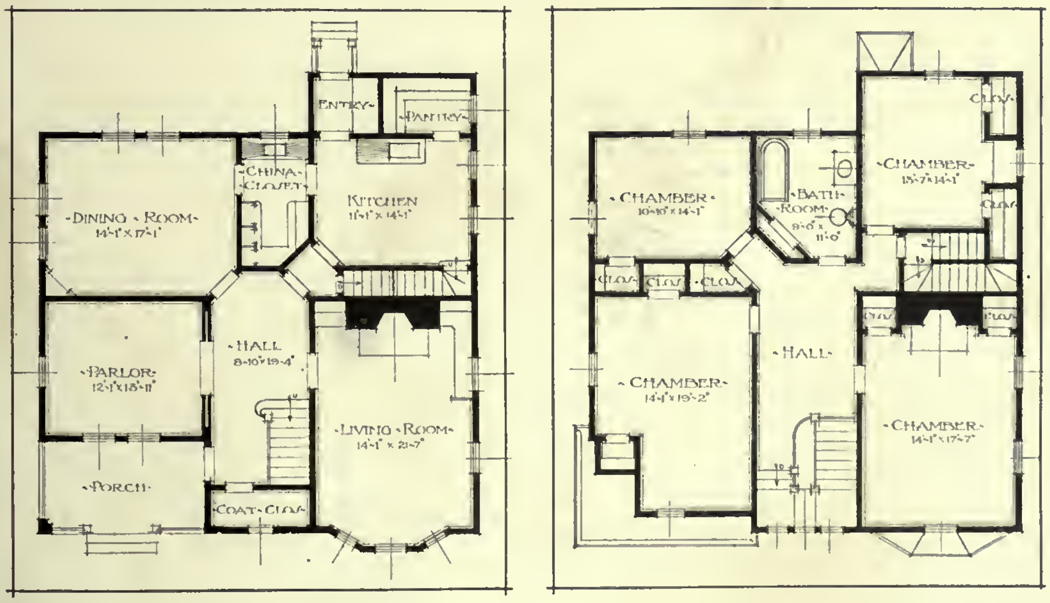
"$3,000 Houses" That Cost $6,000

By Charles Collens



No. 1. House at Mansfield, Mass. Allen & Collens, Architects.

DURING the past few years quite a lively and general interest has been awakened in this commercial country of ours in architectural matters, and to satisfy that interest articles are constantly appearing in our popular magazines and papers dealing with every conceivable application of the art, from the building of a cozy-corner to the problem of a forty-five-story office-building. This cannot but be acknowledged as an excellent thing, not only on account of its educational value in producing better domestic architecture, but also in introducing the public into the wider field of municipal improvement. Through this channel of popular education alone can we hope to effect the legislation which will beautify our cities and produce broad and artistic arrangements of avenues and public buildings. Let us hope that by this means we shall also speedily overrule such nuisances as bill-boards, elevated railroads, isolated sky-scrapers, etc., which at present mar all attempts at improving our communities.



No. 1. Plans of First and Second Floors. Allen & Collens, Architects.

As long as these articles deal purely with esthetic questions they are to be commended, but when they take up the practical and technical side of house-building they should contain only data which is absolutely authentic. It is presumable that the intentions of such publications are generally honest, but the cost of building as usually published is greatly misleading, either in not including all of the necessary items which go to the actual cost of a building, or in assuming prices which a trained computor must recognize as impossible. Perhaps some of these estimates are intended to give the value of houses in the rough, and there may be isolated conditions under which complete houses could be built for the prices published, but most clients would undoubtedly find themselves called upon to pay for many such extras as architects' commissions, grading, stoves, gas or electric fixtures, finished fireplaces, plumbing-fixtures, and other such items, which do not find their way into rough computations. Misleading statements of cost cannot but do harm to the architectural profession. It is also unfair to the architects who are honestly striving to build inexpensive but artistic houses, and who are reminded by their client that such-and-such a house may be built at a cost of $3,000, when their own house covering the same area is to cost $6,000.

In order to gain some idea of the cost of building at the present time it is necessary that a uniform standard should be adopted in the reckoning of cost, and that that standard should include all of the items which a client is called upon to pay before he can expect to move into his house. No house may reasonably be considered as a house unless it includes all the extras mentioned above. It ought to have wall-papers and shades as well, but these have been omitted from these calculations. The architect also should have an allowance made for a well-earned commission, which for such low-priced houses is generally ten per cent on the cost of the work. In order to assure a uniform basis, those houses which have cost less than $5,000 have been reckoned on the ten per cent basis, the houses between $5,000 and

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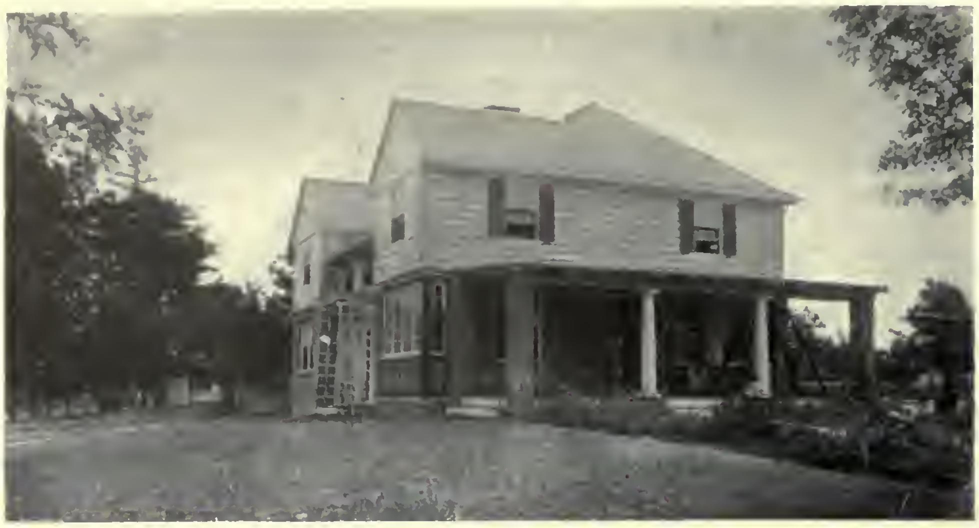
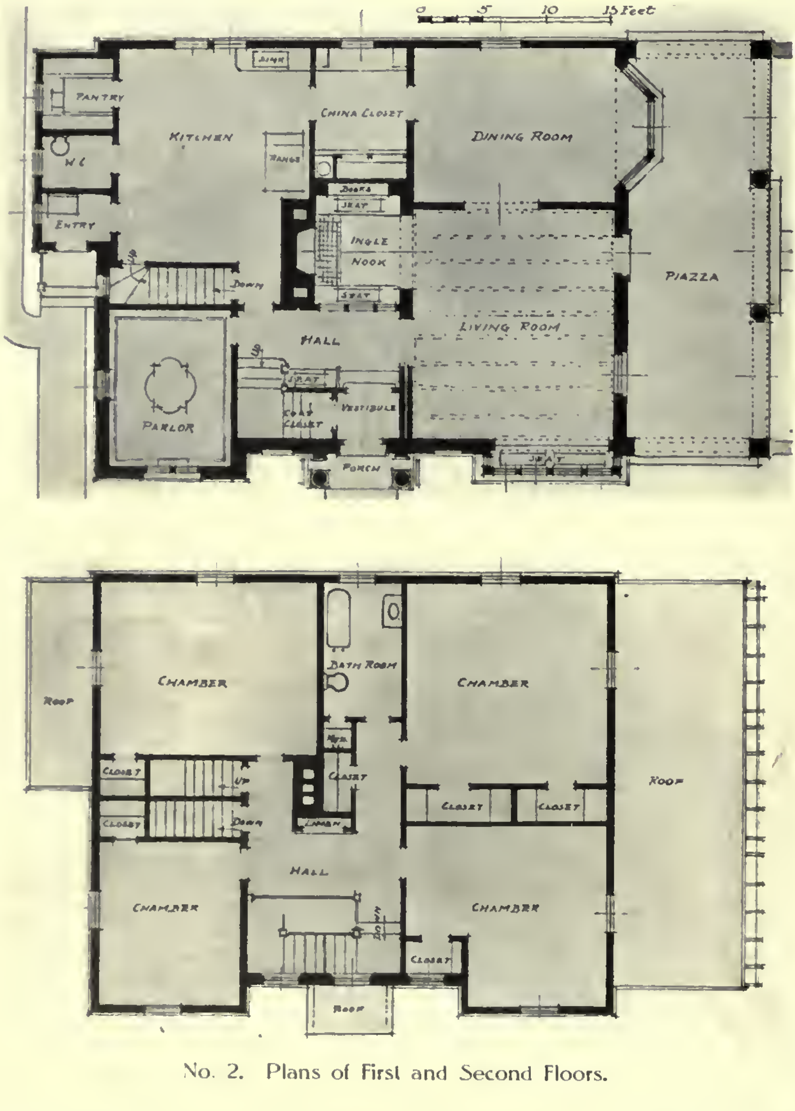
$10,000 have been estimated as rendering a commission of $500, and it is the general practice to charge five per cent for houses costing over $10,000.

In making application among a number of architects for data concerning houses to cost between $5,000 and $6,000, it has been found that there are very few architects who have had occasion to build houses at such low cost. We are speaking absolutely of winter houses and not of bungalows or summer cottages. A winter house must have a properly concreted cellar and suitable heating and plumbing systems, must be plastered inside, or otherwise protected against the weather, and is supposed to have the interior woodwork properly finished and the floors of hardwood.



No. 2. House at Braintree, Mass. Eugene T. Nolte, Architect.

A few houses of this sort, with estimates, are herewith presented. All of these houses have been built during the last three years, and all in different localities. The houses are of the same general class, and have been selected with an idea of obtaining as nearly as possible a fair general basis of computation. This selection was also made without relation to artistic merit or for any especial interest in planning, but purely to produce examples of the most inexpensive houses which *architects* have been able to build. This article does not go into the question of houses built by carpenters, for which stock moldings and stock material have been used. It is conceivable that in such a case a much lower result might be obtained, but hardly satisfactory from an esthetic standpoint.



No. 2. Plans of First and Second Floors.

The most inexpensive of these houses, No. 1, was built at Mansfield, Mass., in 1905 and 1906. The general contractor lost money in carrying out the work. The figures were:

General contract	$4,466
Heating	247
Plumbing...........	507
Electric lighting	60
Combination fixtures .	130
Stoves..............	60
	$5,470
Architect's commission	500
	$5,970

The area of this house is 1,440 square feet, including piazzas, which makes the price per square foot $4.14. This house is finished throughout in cypress, with hard-pine floors. The cypress is stained one coat and smoothed off with a wax finish.

The next house is that numbered two, which was designed by Mr. E. T. Nolte, built at Braintree, Mass., and finished in August, 1905. The general contract for this house was $5,400, which included plumbing and heating. To this should be added the electric wires and fixtures, $100; stoves, $50, and architects' commissions, $500, making in all $5,935. The area of this house is 1,428 square feet, which makes the price $4.15 per square foot. This house is an unusual example, owing to the large amount that has been obtained at this price. It should be noted that the first story has been veneered with a 4-inch brick wall. This house is artistic in all of its features, and the architect should be congratulated upon the results which he has been able to obtain at that cost. Building in Braintree at that time, however, was unusually cheap, and such favorable results were purely local.

The house numbered three is about to be built at Quincy, Mass., from designs by J. Lovell Little, Jr.

The general contract, including gas-piping, is	$3,600
Plumbing...........	400
Heating	155
Fixtures and stoves ..	80
	$4,235
Architect's commission, 10%	423
	$4,658

The area of this house, however, is only 980 square feet, which makes the cost $4.75 per square foot. It might be remarked in connection with this house that the finish throughout is North Carolina pine, also that the architect spent two months in his endeavor to reduce the house to this cost. He obtained estimates from a number of contractors, and finally had to make numerous concessions in order to obtain the above result.

The next house, numbered four, was designed by Mr. William G. Rantoul, and built at Ipswich, Mass. The total cost, including commissions, was $5,087. The area of the house is 1,000 square feet, which makes the price $5.09 per square foot.

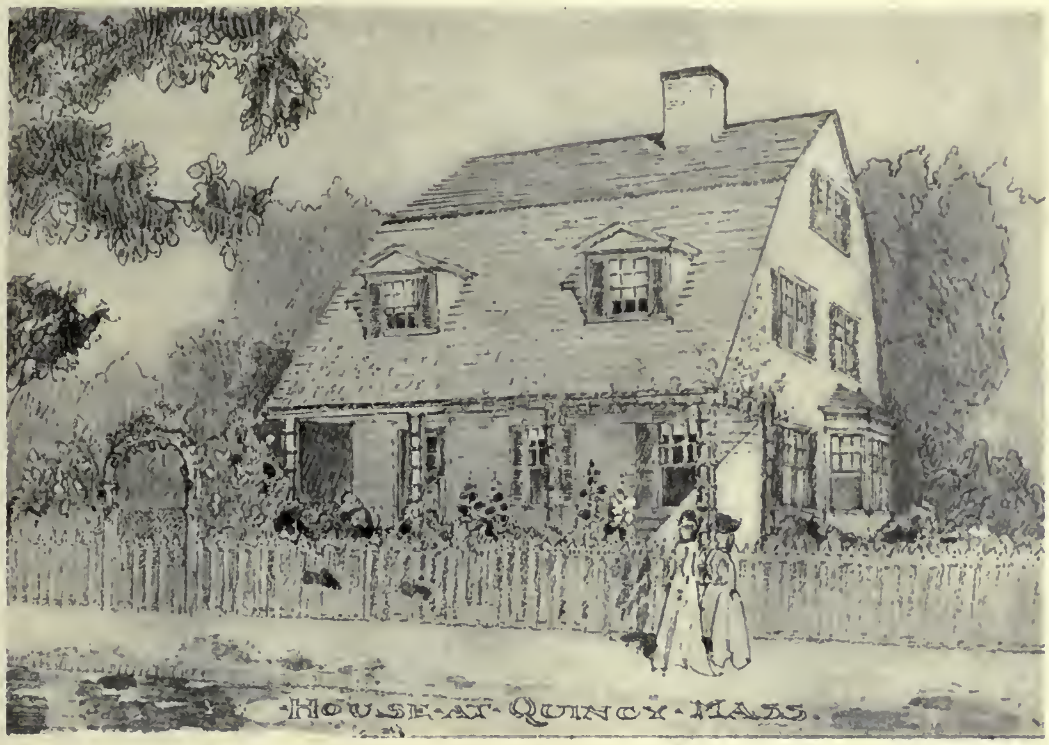
Number five is a house which was built at Walpole, Mass., and completed two years ago from plans by Mr. J. Lawrence Berry. The results, obtained in the same manner as those which precede, produced a house at a cost of $5.40 per square foot.

Following are the figures of the house shown on page 42, built at Newton Center, Mass., a year and a half ago:

General contract	$4,900	Plumbing	$500
Heating	215	Electric lighting	75
Fixtures	30	Stoves	60

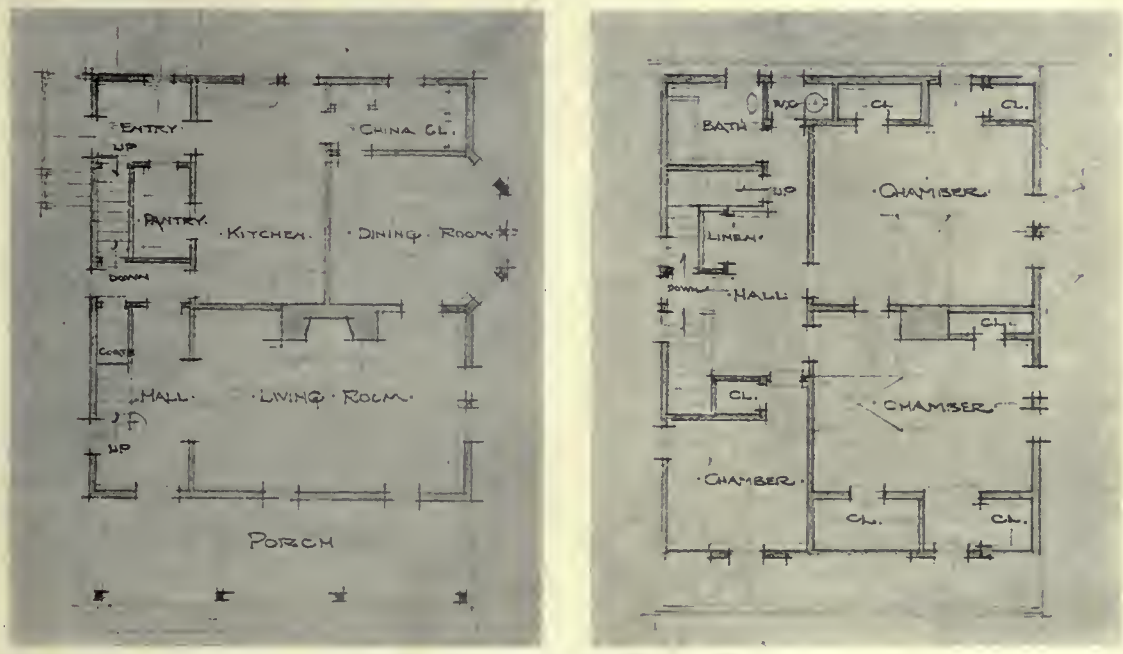
These make, with the architects' commissions, a total of $6,280. The area of the house is 1,159 square feet, which gives a cost of $5.41 per square foot. The interior finish is cypress and whitewood, stained and waxed.

The next of these houses was built by Mr. James Purdon at Milton, Mass., and cost, with the architect's commissions, $6,489, which with an area of 1,154 square feet gives a cost per square foot of $5.62. The interior finish is whitewood, painted.


HOUSE-AT-QUINCY-MASS.

No. 3. House at Quincy, Mass. J. Lovell Little, Jr., Architect.

Considering that all of these houses have been built in different localities, at various times within the last three years, and by contractors of widely different merit and standing, also that contractors who figured low may have done so because of lack of work, it is reasonable to suppose that the general average ought to be one upon which we may base the average cost of building per square foot during the given time. This average is $4.94, or in round numbers $5.00, for houses that are built as inexpensively as it is possible to build a house and yet make it livable. Where the interior detail of the house is more complex, and where oak floors are used with oak or mahogany finish in the lower story, where a better class of plumbing-fixtures are used and the woodwork upstairs is finished in enamel paint, the cost averages between $6 and $7 per square foot.



No. 3. Plans of First and Second Floors.

To turn now to some of the publications which have appeared. The best known of these is the $3,000 competition which recently was conducted by *The Ladies' Home Journal.* All of the houses which were premiated are exceedingly attractive and pleasing in plan and exterior, but there is not one of these houses which could possibly be built for $3,000, nor even for $3,630, which is the amount that the magazine is careful to state in the printed note would probably be the cost if the builders' and architects' commissions were added. The fact remains that the casual reader is led to believe that the houses may be built for $3,000.

It is inconceivable that a reliable contractor could sign an agreement to build such a house at such a price. It is always possible to find contractors who, in order to advance the interests of some architect, are willing to state that they believe that a certain piece of work may be constructed at a certain price, but who, if they were asked *to give a signed contract* for the same, would probably not be so amiable.

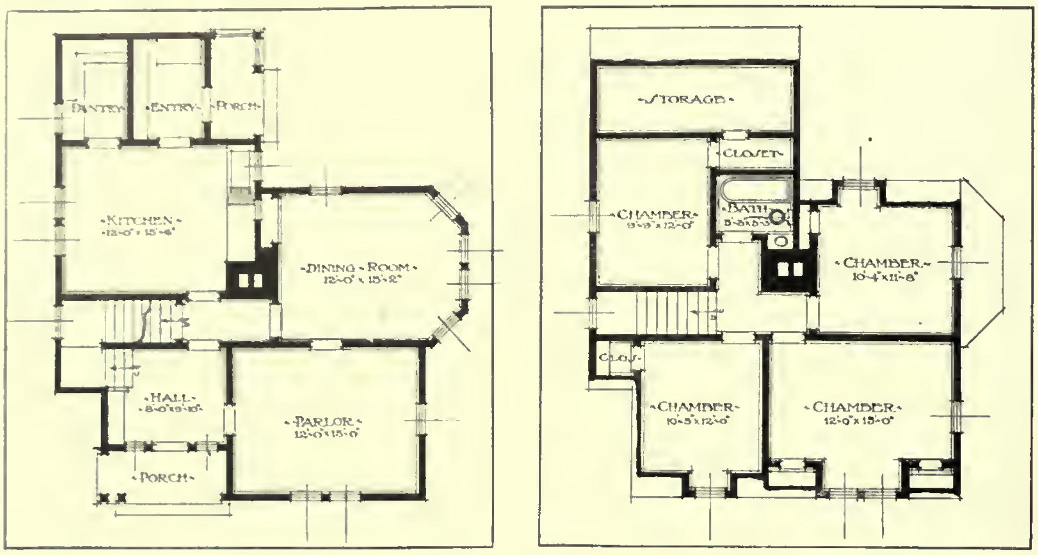
A glance at some of these estimates will show what the actual cost would probably have been. The first of these houses has an area of 1,036 square feet, which at $4.94 per square foot brings the price to $5,118. The second house has an area of 916 square feet, and would cost $4,525. The third house, with an area of 1,120 square feet, would cost $5,532. Irrespective of this computation, the *author* of one of the above designs confessed that he *tried to build from his design and found that the cost of the house had soared to the lofty price of $9,000.*

It is unfair to lure a client on to build a house by making statements of incomplete cost, especially in low-priced houses, as such clients usually have a limited appropriation and a few hundred dollars makes all the difference in their ability to proceed with the work or not.

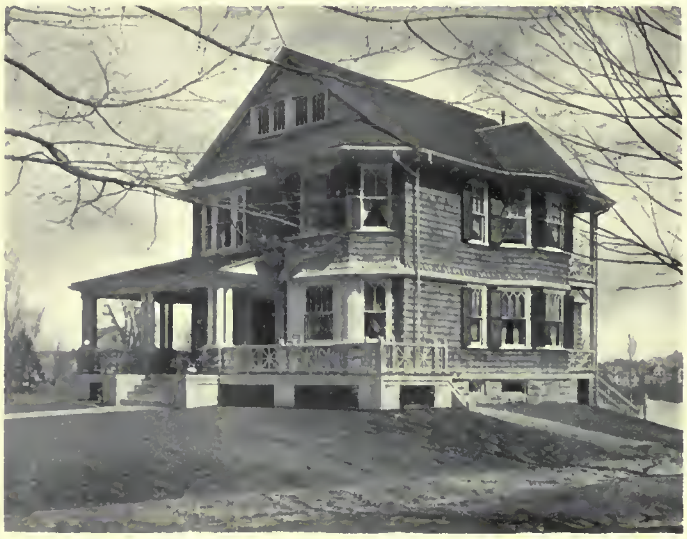
An example of a $3,000 house which has actually been built is illustrated in number seven. This house was built at Deer Island, Me. It has an area of 1,240 square feet and cost $2.44 per square foot, complete. The house was constructed on a ledge on stone piers. There was no excavation. It was absolutely unfinished inside and out. The interior consisted of plain frame and hard-pine sheathing. There is only one fireplace, and all the fittings, hardware, etc., were of the most inexpensive sort. There is no heating-system and only three plumbing-fixtures. This house was built in the lumber region by local contractors, for whom both labor and material were low-priced.

We might go into detail and cite a number of such cases in other publications where false impressions have been conveyed, wittingly or unwittingly, as to the cost of building.

In the case of such magazine competitions as in *The Ladies' Home Journal* it seems as though this responsibility must rest with the judges. It is very hard on the architects to know exactly what to do in such a case. They are naturally led to produce the best thing that they can, and also to exaggerate the inexpense, owing to previous experience which they may have had in such competitive work. It is well known that in many instances where a limited expense is stated, and where many of the architects make every attempt to keep within that sum, the award has been given to an architect who has furnished an elaborate design at an expense greatly exceeding the appropriation. Unfortunately, it is only in rare cases that the jury are conscientious in excluding from the competition such designs as exceed the appropriation.



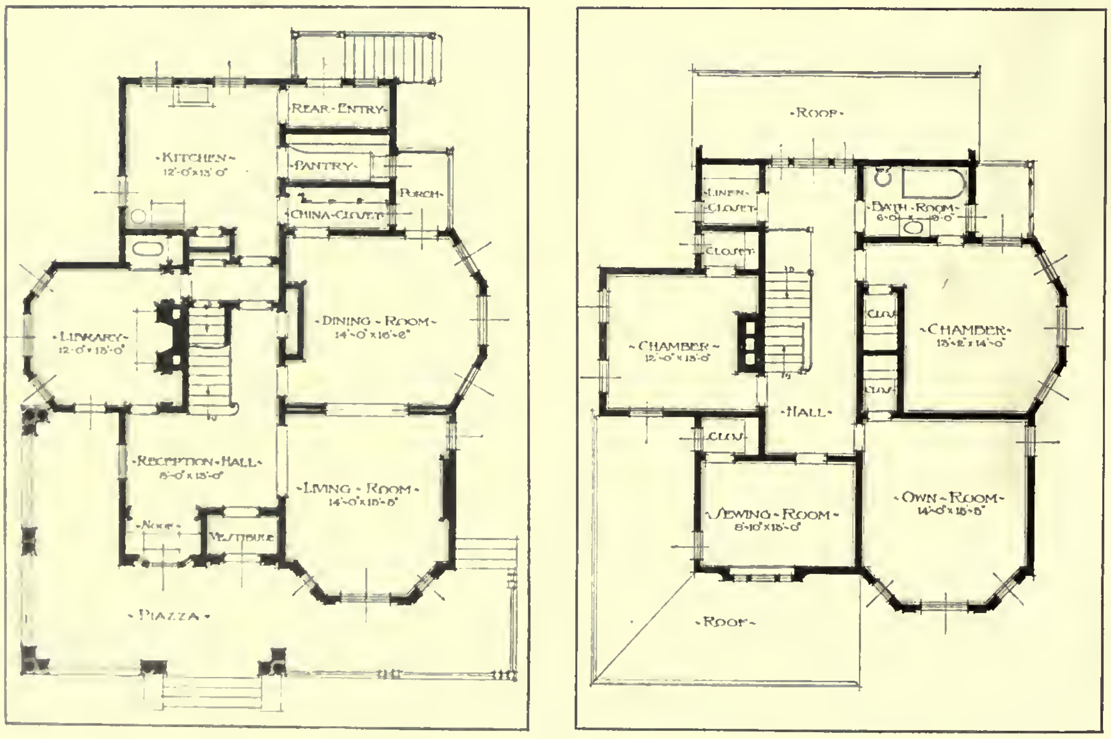
No. 4. House at Ipswich, Mass. Wm. G. Rantoul, Architect.



No. 5. House at Walpole, Mass. J. Lawrence Berry, Architect.

Where designs are submitted independent of competition the fault must rest entirely with the architects themselves. They should at least have had experience enough to know that most of the estimates given are absolutely impossible.

As an instance of this, refer merely to the plumbing estimates given in the above case. The average for the three houses for plumbing is only $279. This is supposed to include two bathrooms with complete fixtures, hot-water boiler, set laundry-tubs, and a kitchen sink.



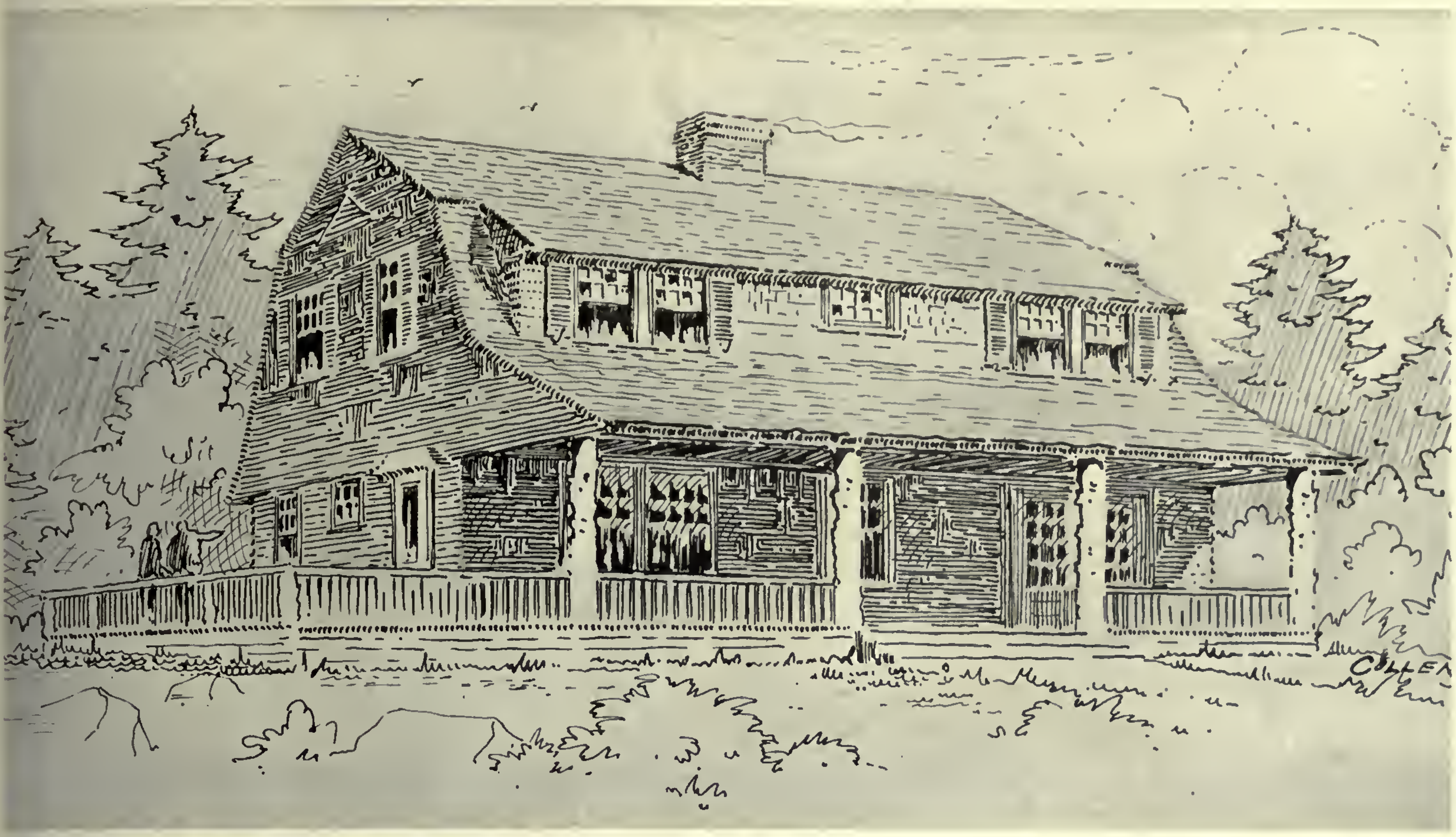
No. 5. House at Walpole, Mass.

The small houses for which actual estimates have been given above have an average of practically the same amount of plumbing. The plumbing average of cost for those houses is $515. Any architect or builder of sense and honesty will affirm that the man who tries to get cheap plumbing endangers the health of his family, his wife and children. And yet the magazine which strenuously battles against patent medicines, against impure foods, and against other evils, awards prizes to numerous designs where the plumbing would be a menace to the lives of little children! Curious state of affairs, which we seriously fear that plain-spoken people would label "hypocrisy." If plumbing for a one-bathroom house costs $515, what shall we say of plans which allow for *two bathrooms* the lordly sum of $279?

In closing this article, the writer desires to say that architects should be very careful, in giving estimates, to be thoroughly familiar with the gradual rise of the cost of labor and materials; to know when carpenters' wages and spruce flooring go up, as they do so frequently; also, to know that any estimate, however carefully figured, is of no value after a few months.

It is earnestly to be hoped that the facts given above, and the table given below, will be of value to clients who wish to check up the assertions of architects, and do away with the prevailing idea that one can build a certain house for $10,000 because Jones did so — in 1889! Not only that, but that one can enlarge a little here and there, and perhaps the contractor will not notice it, will overlook it.

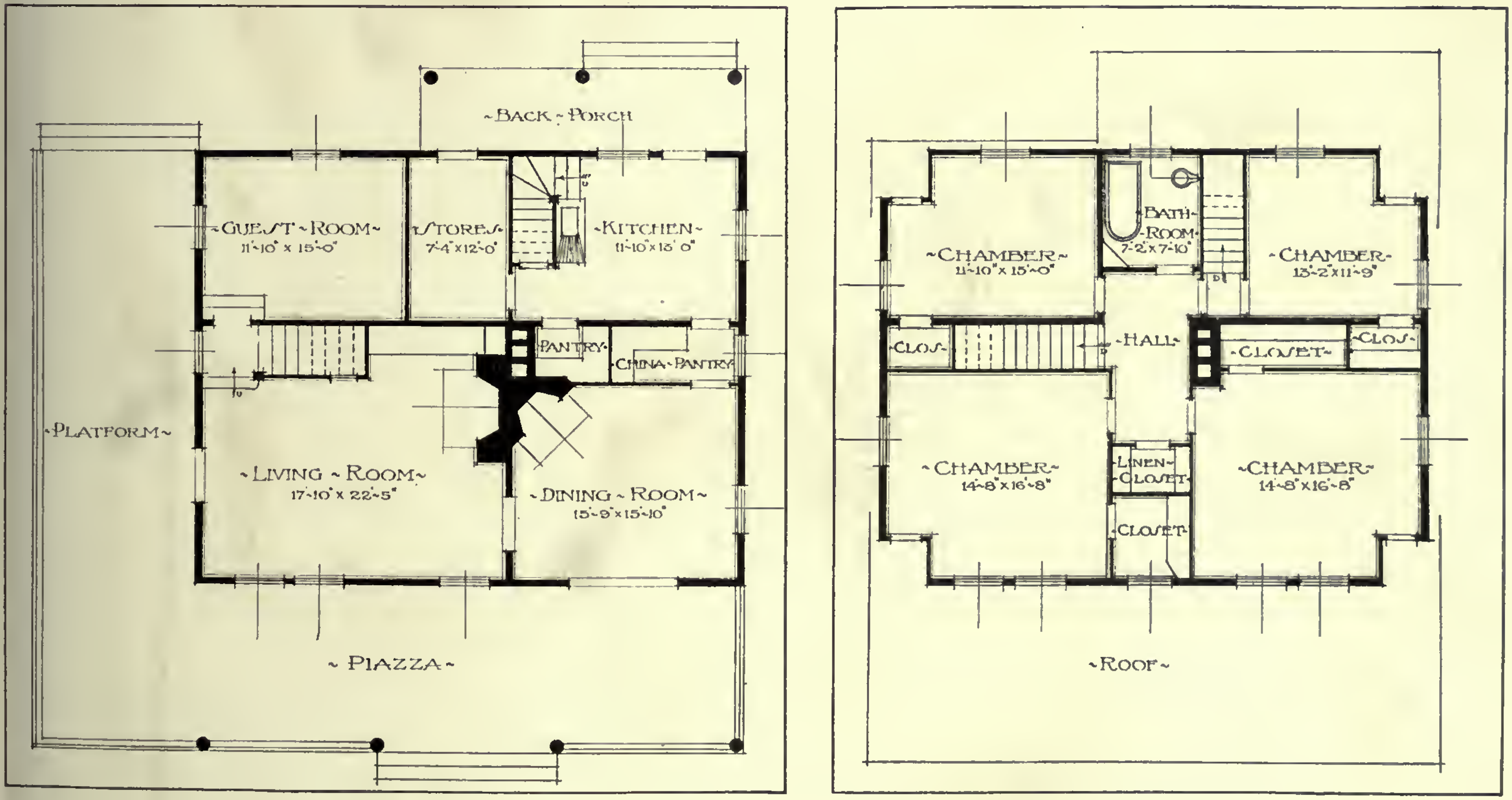
This table was compiled by the Master Builders of Boston, and gives building-prices in three columns, the first being for the year 1904, the second for 1905, and the third for 1906. It will be noted that in only one case has there been a decrease, and it was followed by an advance in price.



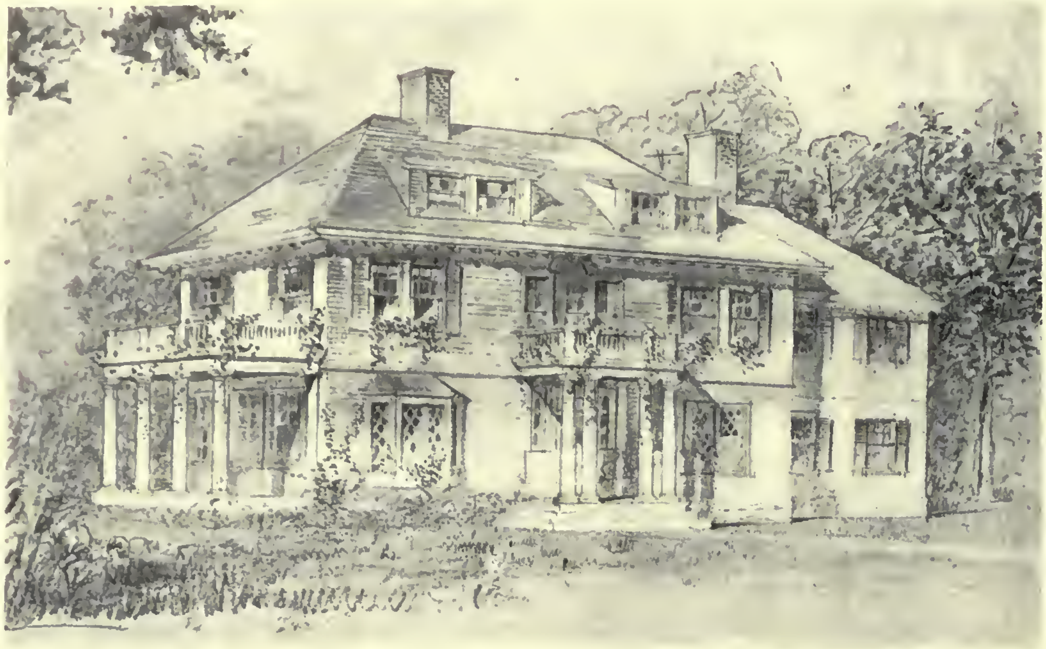
No. 7. House at Deer Island, Maine. (See Page 27.) Allen & Collens, Architects.

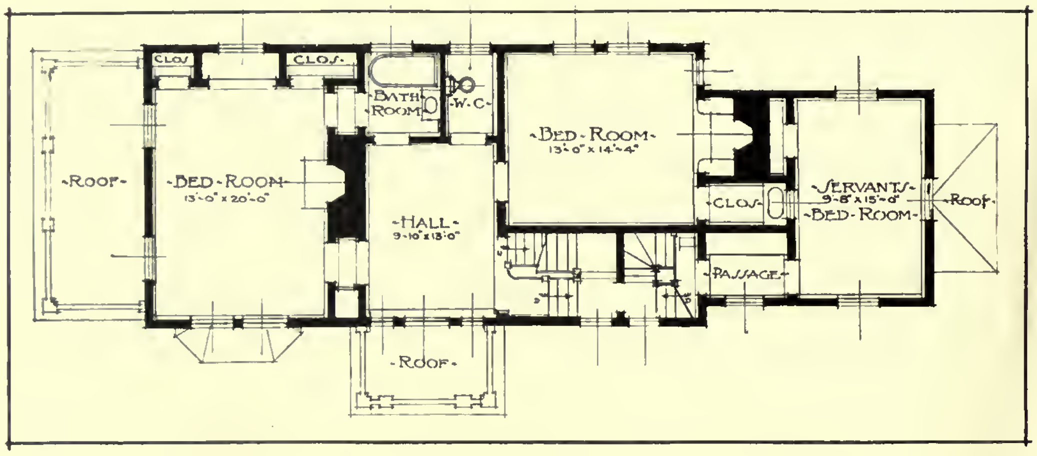
	1904	1905	1906
Masons and bricklayers	$0.55	$0.55	$0.60
Masons' tenders	.30	.30	.30
Plasterers	.50	.50	.55
Plasterers' tenders	.34	.34	.36
Carpenters	.37½	.37½–.41	.41
Plumbers (per day)	3.75	3.75	4.00
Brick (per 1,000)	8.50	8.50	9.50

	1904	1905	1906
Spruce framing (per 1,000)	$21.00	$25.00	$30.00
Spruce furring (per 1,000)	19.00	23.00	25.00
Hard-pine floors advanced	5%	5%	5%
Atlas cement (per bbl.)	2.25	2.00	2.10
Rosendale cement (per bbl.)	1.09	1.10	1.20
Lime (per bbl.)	1.00	1.00	1.04
Hardware advanced	10%	10%	20%

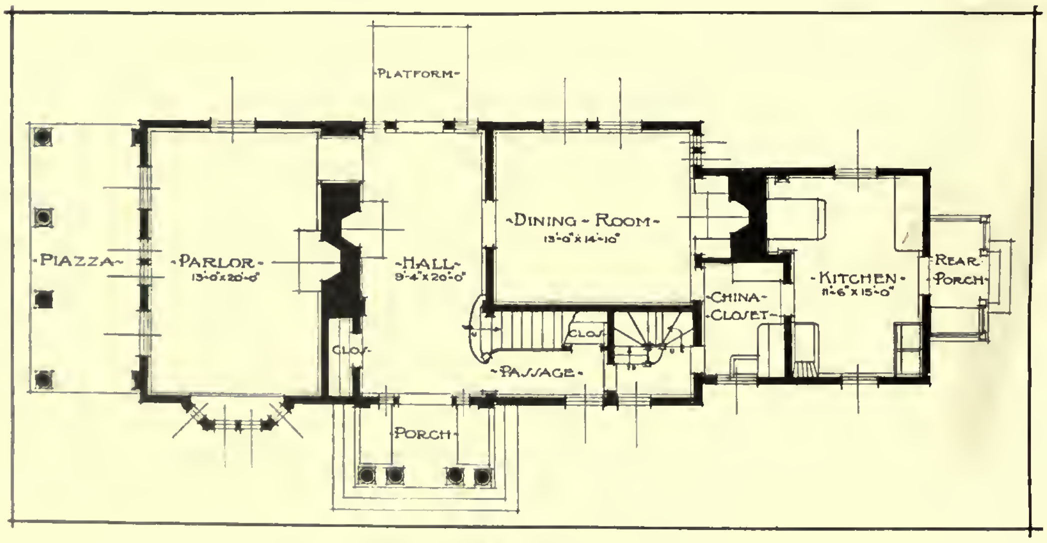


No. 7. House at Deer Island, Maine.





SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

HOUSE AT MILTON, MASS. JAMES PURDON, ARCHITECT.

(See Page 27, second paragraph.)

Serving-Pantries in Small Houses

By Lois L. Howe

IN New England, the pantry between the dining-room and kitchen is known as the "china-closet," elsewhere it receives a grander name, and the tiniest "apartment" in New York has its "butler's pantry." Its proper title should be "serving-pantry," for while it is true that the dishes, plates, and glass are kept here, as well as table-linen, extra table-leaves, and the apparatus for washing dishes, its first use in all houses, large or small, is for serving. The hot dishes from the kitchen pass through here to the dining-room, their chilled remnants return here from the table, salads are arranged here, and here dishes receive their finishing touches.

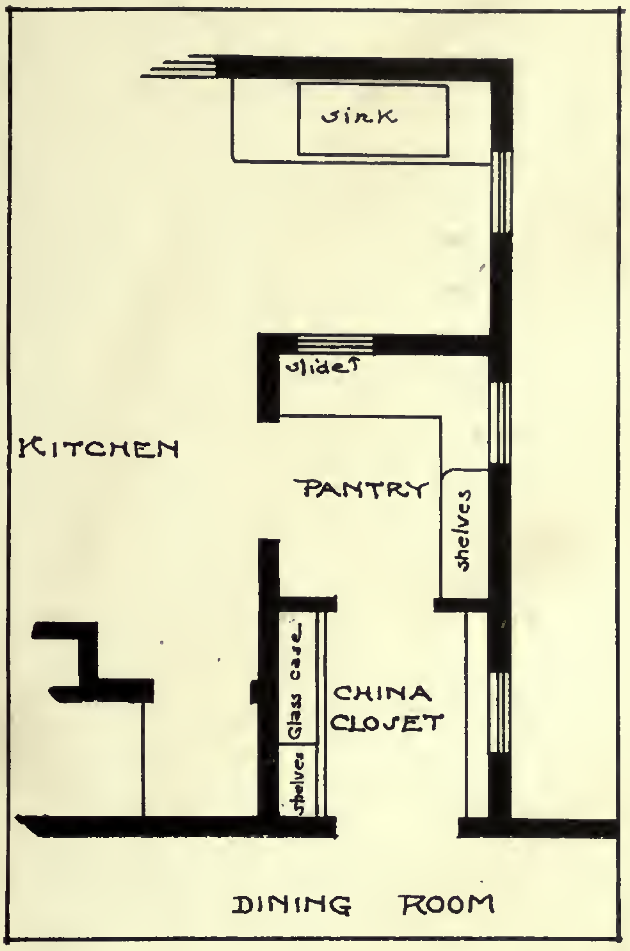


Figure 1.

In the small house this pantry is usually reduced to its lowest terms, a glazed case for china, a cupboard for jam and crackers, and a pantry-sink; its principal use is that of passageway.

Figure 1 shows the actual plan of such a closet built in the seventies, when china-closets were, with art, at a very low ebb. The increasing interest in the craft of the waitress has raised the level somewhat, but Figure 2, from a house built in 1896, shows only one improvement — a pantry-sink or butler's tray — and many similar instances might be given.

As a matter of fact, like staircases, passageways, and bathrooms, the serving-pantry should never be reduced below a certain convenient size, say 6′0″ x 7′0″.

Figures 3 and 4 show what was done to 1 and 2 when their inconvenience could no longer be tolerated. In each case an addition was built to the house.

In a serving-pantry, the first necessity is counter-space — space on which to set down a number of dishes without piling them one upon another indefinitely — space to put the soiled dishes while still leaving space for the fresh ones waiting their turn for a later course. If we calculate the number of plates a family of two may need at a modern American breakfast of fruit, cereal, eggs, and muffins, and consider how many will be added to these if the two have four guests to a simple four-course dinner, we shall realize the importance of this — so important that it has been considered here even before the position of the "servery," as the English call it.

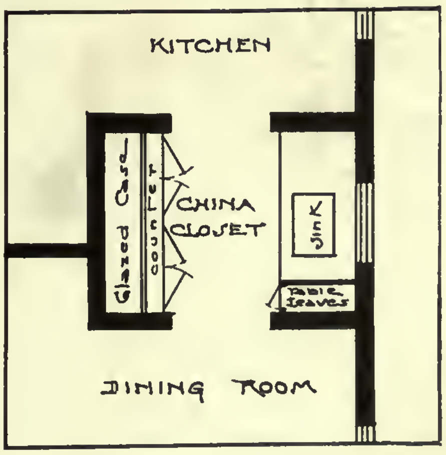


Figure 2.

Let this counter be clear if possible all the way around the pantry; if it is necessary to have glass doors down to the counter make them to slide so that one can be pushed back, leaving so much of the counter free, and have sliding shelves like those in office desks, so arranged that they may be pulled out to add to the counter-space at need. A folding shelf arranged to be securely bolted into place is also useful in times of stress.

This counter should be everywhere at least twenty inches wide if possible; over twenty-eight inches is not a practical width, and twenty-eight inches should be used only when a very wide drawer is wanted underneath. The material is usually hardwood, which is in the end the least expensive, and if made with a handsome grain and well cared for, i.e., rubbed over with oil frequently, might become a handsome feature. Unfortunately, it is seldom so well treated, and becomes white or gray and lifeless near the sink, where it is splashed, and grimy black elsewhere; if painted, the edges and the part around the sink can be kept in pretty fair shape by a reviving coat of paint *every year.* Oilcloth or enamel-cloth is neat and clean looking, and easy to keep clean, but is not advisable around the sink, as it cannot very well be tacked down into the sink-opening, and if not so treated the water would work back under it, carrying grease with it.

The best and cleanest way is to have the sink and counter all covered with one continuous sheet of German silver, with no joints anywhere, and continuing up on the walls to the bottom of the first shelf. This is the most expensive thing in the original outlay, and may seem pretentious for the small house (though where are labor-saving devices more necessary?), but it will last a lifetime.

If the whole counter cannot be covered with German silver, at least a part of it on each side of the sink may be so treated (the heaviest wear from splashing comes here, while that from heated dishes comes at the slide). There should be a small half-round molding along the front edge of the German-silver counter, and the same at the ends of the strip, if the whole is not covered.

This arrangement requires nice fitting on the part of both carpenter and plumber. The counter and sink-box should be made by the former with every precaution against shrinkage — the counter with a rigid frame of strips with boards glued up between like flush panels; the sink-box *staved,* i. e., made of small strips set together vertically and edgewise.

Even a bride may have a turkey for dinner and need a large sink to wash the platter in, so it should be at least 16″ x 20″, and better 18″ x 24″, with a flat bottom sloped from front to back, and with a recess at the back for standing overflow — the corners will all be rounded, so there will be no places for dirt.

The counter may be covered with block tin, which is almost as expensive as German silver if properly put on; but a thrifty householder may be able to persuade the plumber to put it on over her old shelf at the house under her supervision for a smaller sum, and it will be a decent job and fairly satisfactory, though the corners, edges, and joints cannot be finished off as neatly as when the job is done at the shop, and a conscientious architect could not accept it as "first class."

The tinned-copper sink has many virtues, but the tinning wears off after a time, and this is the objection to covering the counter with the same material; it would be better to have copper in the first place, but that it requires continual polishing to keep it bright.

The shelving in a china-closet is usually planned without much thought, the general idea of the draughtsman being to make wide shelves opposite the muntins of the glass doors — the proportion of width to height, however, should be considered as carefully as those of the treads and risers in stairs. If we have a very wide shelf the spacing must be wide or no one can reach over the dishes in front to take out those behind. It is better, however, and far more convenient, to have narrower shelves nearer together — a ten-inch shelf will hold a large dinner-plate and one ten inches high will accommodate a good-sized pitcher.

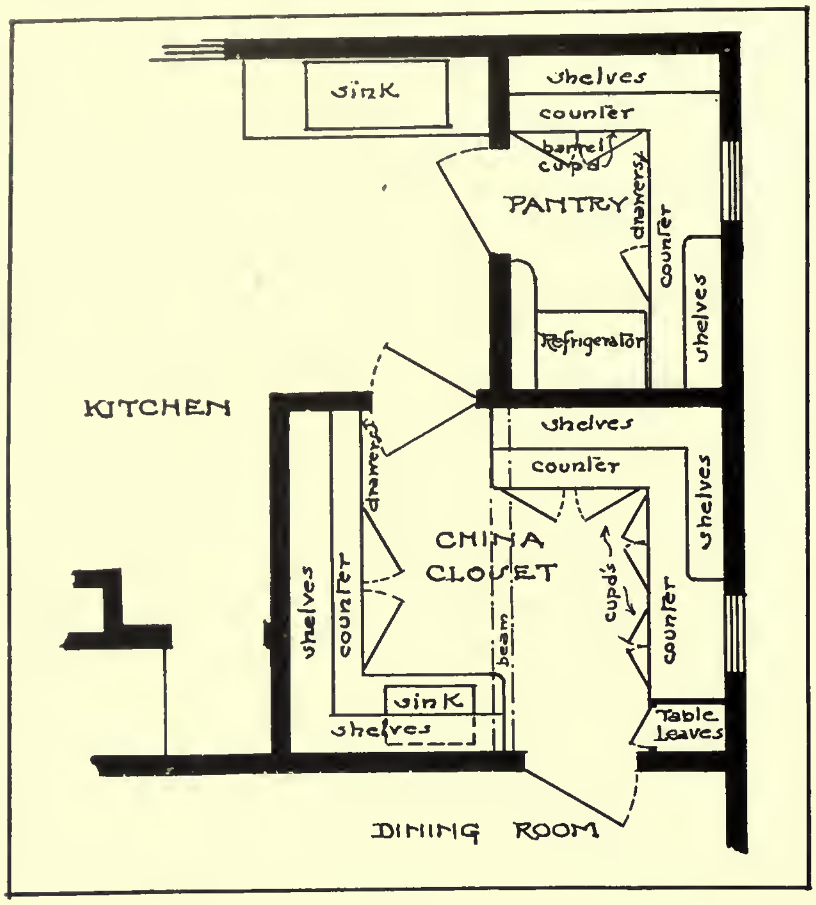


Figure 3.

If the glazed case is eighteen to twenty inches deep it must be at least twenty inches above the counter or it is very awkward to reach the back of the latter. Two other considerations affect the height of this shelf — the height of the person who is to use it, and the size of the above-mentioned turkey-platter. Platters are usually kept on edge along the wall on the counter, which should be provided with a grove or strip to hold them, and a sixteen-inch platter requires at least twenty inches to handle it comfortably. If the owner of the house happens to be a short woman she too may have ideas about the comfortable height of her cases.

A short woman cannot reach farther than the first shelf, and should be able to reach the back of that, but a very wide counter and very wide shelf will make this impossible — nor is it comfortable to reach across a pile of plates to get out those behind. Wide shelves that are far apart may be made more useful by the addition of a four-inch shelf three-eighths of an inch thick about five inches from the top. This will hold tumblers, and cups may be hung on the edge of it.

Cups may also be hung all over the bottom of a high, wide shelf; but it is better to use some place where only narrow shelves can go and put up a number, not more than four to six inches wide, and as many apart, to hold cups, tumblers, and pitchers — seven inches will allow swinging doors.

Remember that the really available space is only five or six feet high, that up near the top of the closet the space is not so valuable and may be left for tall vases and other large pieces seldom used.

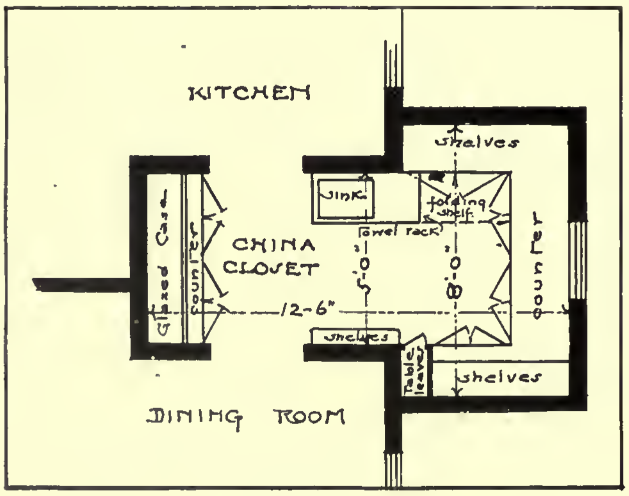


Figure 4.

As to glass doors, they are considered almost a necessity, but the German-silver counter is much more important. Figure 5 shows a large china-closet where the two lower shelves were left unglazed, so that the dishes in constant use could be easily taken down, and the less-used were kept in glazed cupboards above.

Underneath the counter come the cupboards and drawers. A table-cloth is ordinarily two yards wide; it is folded to eighteen inches and needs a drawer twenty-two or twenty-four inches long to take it; the deeper the drawer is the longer it must be. A 6′0″ long drawer for table-cloths is a luxury requiring a large china-closet. Such a drawer should also be hung on slides or be very shallow, or it cannot be easily pulled out.

A number of shallow drawers is better than two or three deep ones — a drawer six inches deep is very deep. Make a drawer two inches deep, 2′ 8″ long, and as wide from front to back, and it will be very serviceable for centerpieces and tray-cloths, which should never be folded.

The cupboards are of minor importance compared to the drawers. They should have bottoms raised an inch or more above the pantry-floor so that they may be easily swept out, and one shelf eight inches wide at the back — unless the cupboard is shallow, when it may be made very useful with a number of shelves.

There will occur here, as in building bookcases around a room, the problem of the corner. In the glazed cases this is easily reached, but under the counter it is dark and inconvenient and might well be boarded up — and lost — or boarded in with a movable bit of sheathing and used as a secret cupboard for valuables.

There is usually a place near the sink where a sliding towel-rack can be arranged; the best form of such is that of a bottomless drawer with three-eighths inch rods running lengthwise of it, one and one-quarter inches on centers, for towels.

The cupboard for table-leaves takes up so much room that in a small house it would be a good plan to tuck it into the corner of some passageway if possible; if not, it leaves a good space above it for a tray cupboard. Figures 3 and 4 show it in the china-closet.

So much for the arrangement of the serving-pantry; now for its position. In the large house where many servants are kept the question is not nearly so important as in the little house, and here doctors differ. Some say that where but one servant is kept the serving-pantry should be a passageway between the dining-room and kitchen; others say that this admits the kitchen smells and draughts; but all agree that if it does not open into both it must have a second doorway to a back entry, so that the maid may pass easily from one to the other. In this latter case there must be a slide or, better still (and more expensive), a revolving drum which will keep out draughts.

The door between the serving-pantry and the dining-room should always be swung into the dining-room, and in such a way that the servant is obliged to walk around it. In this way it acts as a screen. The door into the kitchen, however, should open so as to give the most direct access possible. One of these doors may be made double swing, but the double-swing door is also a matter of personal taste.

A small kitchen is not a bad thing at all. Mrs. Dodd, in "The Healthful Farmhouse," shows us how she herself works in one from preference, and any practical worker will agree with her; but a very little kitchen presupposes a servants' hall or other room to escape to, which does not exist in the small house. The laundry in such a house is apt to be in the cellar, and not convenient for a servant's sitting-room. Why not supplement the kitchen with a good alcove?

Better such an alcove and no pantry than a large pantry and no place to get away from the stove. The latter and the sink should be near together for convenience' sake, and also because even without the alcove the cook will then have a corner to which she can withdraw and turn her back on her "office."

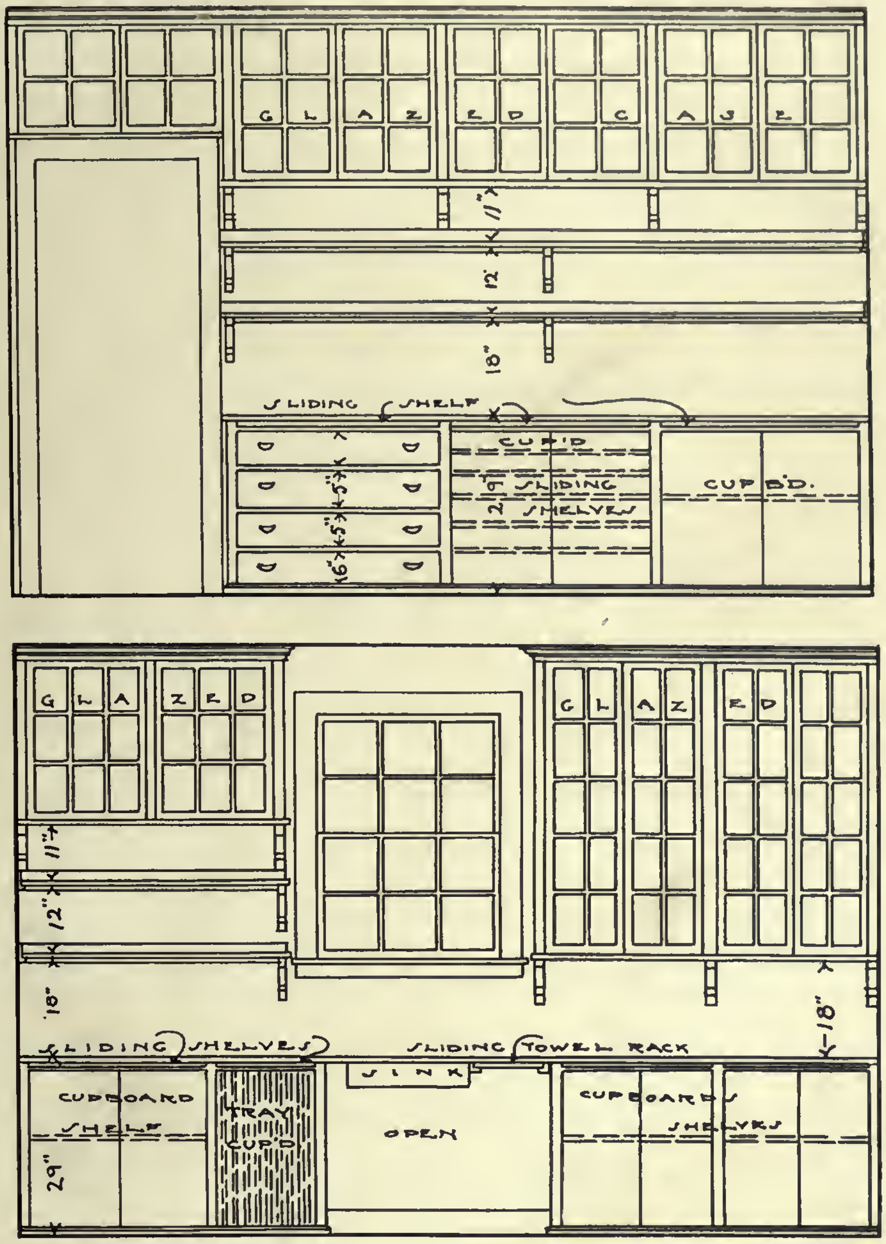


Figure 5.

The modern suburban housewife no longer keeps on hand large quantities of "stores;" such as she has may be kept in a cold closet in the cellar. A good "kitchen cabinet" will contain all the stores needed for immediate use, and there should be, besides, a dresser with glass doors to hold the kitchen dishes, knives and forks and table-cloths — some of the dinner dishes may be kept there, likewise.

The cabinet and the dresser could stand in the alcove, which might have either a table or a wide folding shelf suitable either for working or dining table, and which could be folded down at night and so leave Bridget a place to sit in her rocking-chair and entertain a friend.

Figure 6 is the plan of a kitchen in a suburban house which was considered by the architect rather a makeshift at the time of its construction. The tenant who rented the house before it was finished and lived in it six years employed the same architect to build a house for her at the end of the time, and insisted upon having the arrangements of kitchen, pantry, and china-closet as nearly as possible the same, as she said they were "perfect." It will be noticed that the sink is not near the window, but she says the kitchen is so well lighted it does not need to be. There should of course be an artificial light above the sink, and one near the stove.

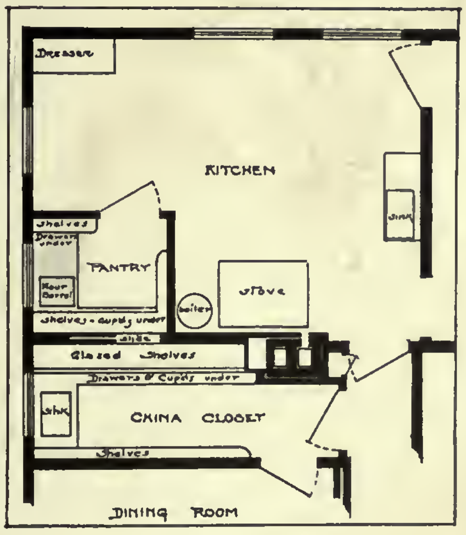


Figure 6.

If, however, we do have a comfortable kitchen and pantry, the latter should also have its counter big enough to roll out pastry on, and under it the flour-barrel on a barrel-swing — and there must be many shelves spaced like those in the serving-pantry, only that they may be still narrower and nearer together.

Tins and kettles may go in the cupboards below the counter, or, better still, be hung under it on hooks. Utensils much used should hang near the sink. If pots are kept in a cupboard, line it throughout with oilcloth, which is easily kept clean. It is a good plan to make a continuous cupboard without doors below the counter, where the pots and kettles may be kept in plain sight. These cupboards should have a floor about 2″ above the pantry floor, and may also have a shelf for small saucepans.

As for floors, have no painters' finish, but put down linoleum, which may be turned up over a three-cornered strip against the wall. This is better and cleaner than hardwood, which is very difficult to keep in good condition.

Have the walls hard-plastered for four feet in the kitchen, and up to the first shelf above the counter in the pantries, and paint the hard plaster with enamel paint; above that the walls may be painted with the usual lead and oil.

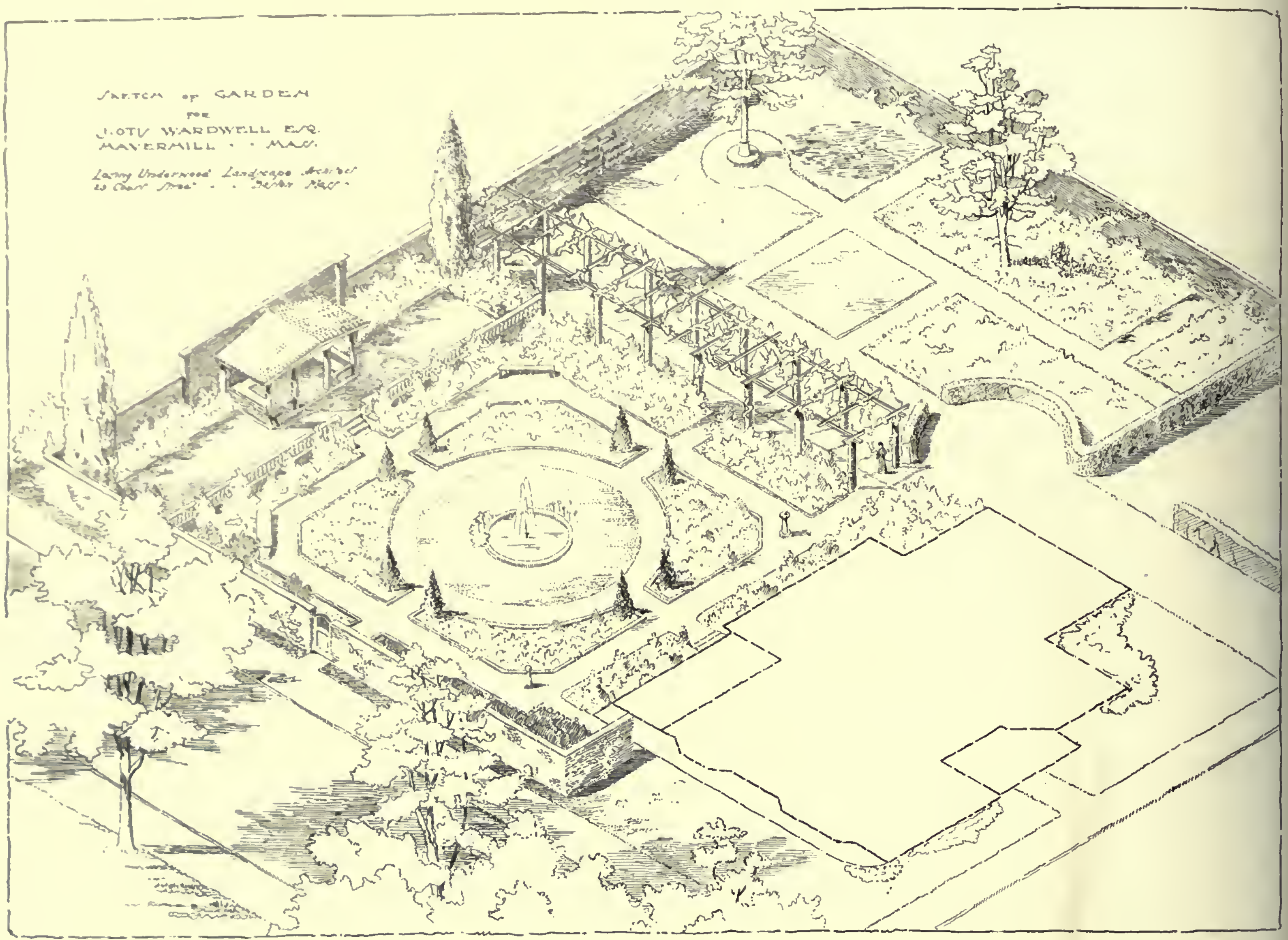
The "drum" or revolving slide alluded to above is a very useful means of passing dishes from pantry to kitchen, as it almost entirely eliminates draughts, and helps to keep out smells. It should be 24″ in diameter by 27″ high — inside dimensions — and have a shelf across the middle. It should be so inclosed that the openings for the bottom and for the shelf shall be on opposite sides, so that two servants can use it at once, and in the wall of the top shelf there should be set a small glass window. A bell and speaking-tube should be set beside it as a means of communication between kitchen and serving-room.

One word more in regard to the general effect of the kitchen, pantry, and serving-pantry. These rooms are not usually included in the color-scheme of the house. The finish is left natural and varnished, and the walls painted a dingy yellow. By a little thought, however, charming effects may be produced.

It seems daring to suggest using white paint in a kitchen, but there are enamel paints on the market which will wear well and wash like a china bowl, and look as clean as tiling. The woodwork may be painted or stained, and the walls above the chair-rail painted some soft color — gray, green, or a cheerful yellow in kitchen and pantry.

In the china-closet consider the color of the dishes and choose a color which will harmonize with them or set them off; also consider the possible glimpse one may have of the serving-pantry if the door swings open, and make it harmonious in color with the dining-room.

A china closet in which blue India china was kept had white painted shelves against a wall the color of the ground of the china. Paper edging in imitation of "Hamburg" in a good blue and white was tacked along the edge of each shelf, and the effect was not only unusually fresh and dainty, but admirably suited to the style of the old house in which it occurred. In a modern house, however, the same kind of china was set off equally well against the same colored wall, but with green stained woodwork.


SKETCH OF GARDEN
FOR
J. OTIS WARDWELL ESQ.
HAVERHILL · · MASS.
Loring Underwood Landscape Architect
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Private Gardens for Suburban Homes

By Loring Underwood, Author of "The Garden and Its Accessories"

THE enthusiasm for simple, dignified, and natural things that country life gives so bountifully has at last become so contagious that many owners of small suburban homes have come to appreciate the enjoyment to be derived from grounds that are laid out with the idea of comfort and seclusion, as against the idea that the grounds about the house should be made a display for the benefit of the public at large. This plea has long been urged by professional lovers of art, but until recently it has had to contend with the prevailing fashion of obtrusive and monotonous display of undignified arrangements of lawns, walks, and flower-beds.

It matters not whether the suburban lot is large or small, owned by the rich man or the artisan, if it is to be adapted to a life of outdoor repose for the development of a personal interest in nature and her products it must have a good measure of privacy and protection.

When we recall the countless number of small suburban places of about an acre in extent that are arranged side by side with their grounds in full view of passers-by, and each laid out enough like the other to suggest nothing of that individuality that home life calls for, we can come to but one conclusion: that the householders care little for the quiet and domestic life that would be so much more a fact if only the grounds were treated in a more intimate and homelike manner — at least that part of the grounds which is devoted to the garden.

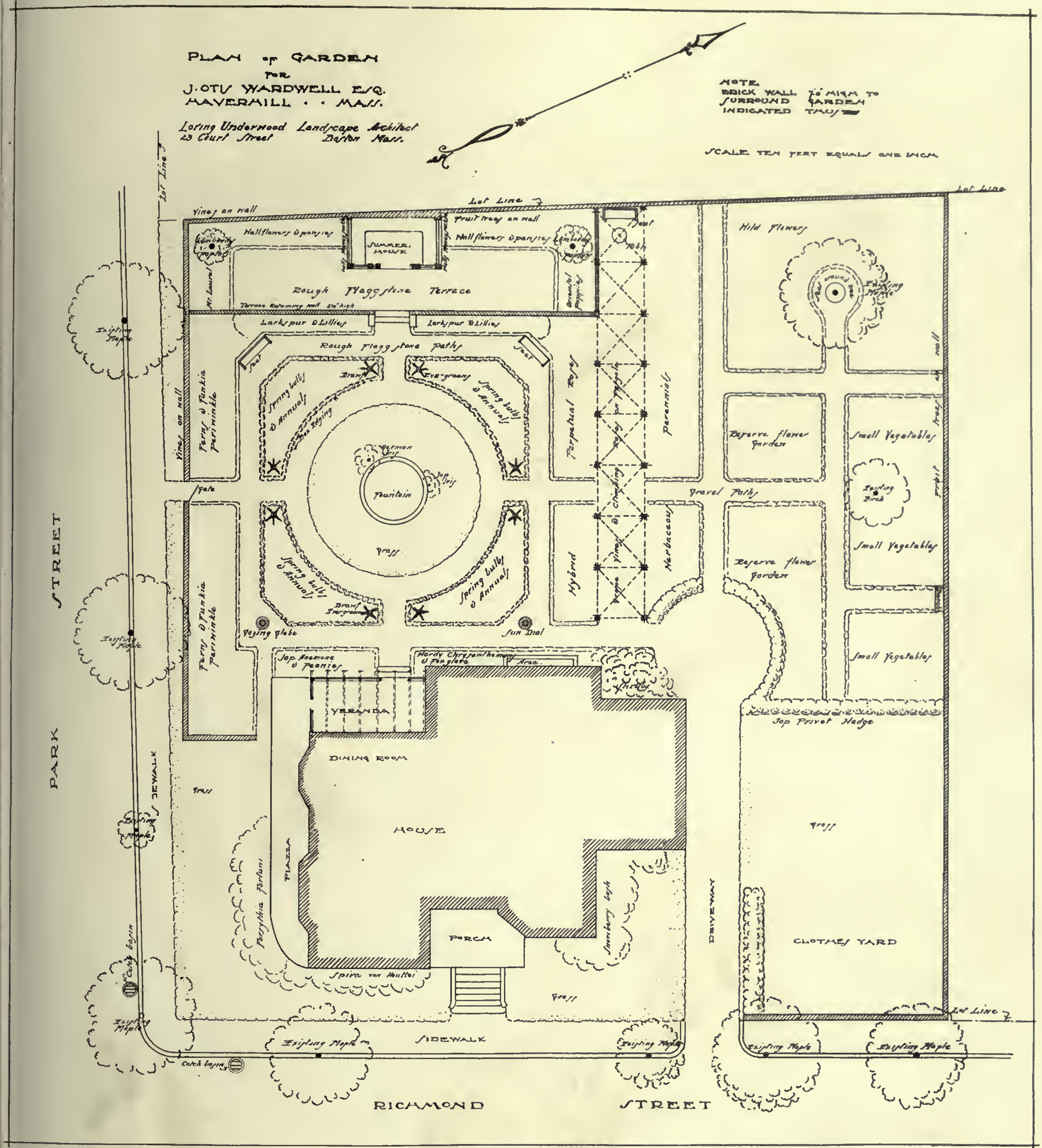
The accompanying plan suggests but one of the many ways that this might be done. To recommend but one layout for grounds and garden that shall suit any house and lot would be but a fool's trick.

Although there is much similarity in suburban house-lots of the size mentioned, there is a wide field for architectural design in houses ranging in cost from $6,000 to $10,000, and there are many different conditions that determine the position of a house upon a lot; moreover, the character of the house should determine in a measure the character of the garden.

In the particular case discussed in this article privacy in the garden is obtained by surrounding it with a brick wall seven feet high. Thus it becomes a little world by itself, as intimately connected with the house as possible. The accompanying plan is to be carried out this spring on a corner lot in Haverhill, Mass. The house is already placed as shown.

There are many desirable ways to enclose a garden other than with solid masonry. Often a dignified picket-fence covered with vines would be more in keeping with the house and site; or the best results may be obtained with a hedge or with a planting of tall growing shrubs making a natural barrier between the garden and its surroundings.

By placing the house at the corner of a lot there is sufficient land left to allow a more uniform and expansive treatment of the grounds than if placed near the middle of an area. The prevailing custom of placing the house on or near the center of a lot is a poor one, for it leaves no breadth of space that may be treated as one unbroken



whole. Conditions may require the house to be on the rear of the lot with the garden in front, or on the front with the garden at the back. The arrangement of the neighbors' grounds and the outlook will determine this. In any case, the garden should be of an intimate sort as comfortable and retired to live in as a room of the house.

The lot in question (135' x 140'), being a corner lot, shows the best arrangement by having the house near the corner of the streets, thus placing it as far away from its neighbors as possible and leaving a generous amount of ground in one piece for a flower and vegetable garden. The present lay of the land shows a difference in grade of two and one-half feet that slopes from the western boundary toward the house. The scheme is to make the main garden, which is in view of the dining-room, as nearly level as possible, and to take advantage of the slope to make a terrace at the further side, and on this terrace to have a small summer-house against the wall. The level of the terrace will be but two feet above that of the rest of the garden — just enough to make an interesting background, and to give a higher level from which one may look down on the flower-beds and other features.

The pergola is to be made of brick piers and rough-hewn rafters, and will separate the main part of the garden from the reserved space for cut flowers and vegetables. The retaining-wall of the terrace will also be of brick. With such a strong color for a background it will be necessary to introduce much greenery, and the color-scheme of flowers must be carefully studied so that different shades of red and magenta may not be seen at variance with the red walls. An ordinary rough sand-struck brick is to be used just as it comes from "the run of the kiln." These bricks, though commonly considered of an inferior grade, have many desirable qualities to recommend them. They vary somewhat in color and have a soft and weather-worn look, that gives a wall a most interesting appearance — much more artistic than the shiny "face-brick" or the one-color selected sort.

It is not to be supposed that many owners of small suburban homes would care to undertake such an elaborate enclosure for a, garden as a brick wall seven feet high, but there are undoubtedly many locations where this sort of structure, or one of stone or concrete, would be the only absolutely satisfactory kind for obtaining privacy and protection.

As for the rest of the layout here suggested by the plan and sketch, it has many simple details that might be used in other gardens; and though the scheme as a whole might be called "formal," it is the writer's intention that the garden should be quite the opposite in spirit,— unconventional rather, but symmetrical, with many unassuming features that shall unite in one harmonious whole to make the place homelike.

Heating Systems

By Edward O. Burrows

HEATING dates from the time when prehistoric man filled his cave full of smoke and his eyes full of water. It is a great change from that method to the dial arrow of to-day, which one turns to get any temperature which he wishes.

The systems in use in the world have been numerous. The Greeks and Romans were advanced in their methods of masonry ducts in the floor, backward and forward, the "hypocaust." Hygienically, this was an ideal system, as the floor would be warm, while ventilation could flush out the upper air, keeping the feet warm and the head cool.

The house of the Middle Ages was little more than a great hall, originally sheltering both man and beast, the man sleeping in lofts above. At the end of this hall was the immense fireplace, which supplied heat and smoke alike. In Germany the large tiled stoves came into use, and many may be seen to-day, while in Russia the peasants make up their bed on a brick furnace, so thick that there is no danger of burning.

In America we have had the furnace since 1830, and it is of the furnace and boiler systems that the writer will speak.

In writing this description of these different forms of heating-apparatus for private houses, the author does not intend to address himself exclusively to the "heating-man." He purposes rather to present to the layman, the intending house-builder, a description of the different forms of apparatus. The average layman can readily see and understand many of the different features which enter into his house conveniences; but when he comes to the question of warming, possibly in connection with ventilation or with plumbing, he is often entirely at sea; and the matter is left to the architect. The architect, however, is not always able to lay out a system which he knows will be successful; and therefore he follows the usual course of calling upon several heating-concerns for proposals in the form of general specifications, and for a price to accompany each proposal.

This method is not always satisfactory. In fact, the writer believes that only in a small percentage of cases does the owner get an apparatus that satisfies him in regard to distribution and quantity of heat-supplied, ease of management, and, finally, economy of fuel-consumption.

It is much to be regretted that more attention is not paid to the general arrangement of the heating-apparatus. A large portion of it is concealed, and therefore cannot be changed except at large expense and great inconvenience. Why should the architect pay so much attention to interior finish, which can always be altered or changed at comparatively small cost and inconvenience, when he pays so little attention to plumbing and heating?

It is also to be regretted that architect and owner do not try to eliminate the strong competition which naturally brings some very low figures and a large element of risk. By consulting some engineer who makes a specialty of this work, they may get exact plans and specifications for a system which is guaranteed to do the work. Bidders for construction will then be able to compete honestly, since all will have the same material to furnish and install. The small amount of additional expense would be money well spent, since it would secure satisfactory results.

With these preliminary remarks, the writer wishes to give descriptions of the different forms of heating, in such manner that the owner may form his ideas of what would be best adapted to his purpose and meet his general requirements.

FURNACE WARMING — There are several things to consider in regard to the form and style of apparatus for regular furnace heating. To many people a furnace is an iron apparatus set up in the basement and encased in some galvanized iron. There is a door in the front into which they can throw coal, and a door in the bottom from which they can remove ashes. The average man has very little conception of the form or type that he is using.

It may be well to state that the best size of the average form of construction of furnaces at the present day is about a twenty-four-inch fire-pot. All furnace-manufacturers, with almost no exception, increase the diameter of the fire-pot of furnaces without increasing, in proportion, the amount of radiating-surface from which they derive their warm air. Increasing the diameter of a fire-pot adds very largely to the net area, but the writer's experience has been that about a twenty-four-inch fire-pot will produce better results in proportion than the larger size.

It is, in many cases, decided economy, both in fuel-consumption and convenience, for a plant to consist of two small furnaces under one warm-air top-casing, from which top the different warm-air pipes are led off to the different rooms. This will enable most of the warm-air pipes to deliver warm air in spring and fall with one furnace without the necessity of using the other one. Two small furnaces under one twin top-casing are not only more adaptable to different temperatures, but have decidedly more power than one large furnace. When properly handled there is a saving in fuel-consumption by this method.

In setting furnaces, it is well to be sure that the cold-air supply from out-of-doors, which usually comes from a basement window, is amply large so that it may properly furnish the air required. A damper in the cold-air box near the cold-air window will enable the cold air to be restricted as much as is necessary. There are many times in spring and fall when you cannot get too much air, and on this account the cold-air box should never be small.

Each warm-air pipe should have a tightly closing damper near the connection to the furnace, so that the different pipes can be regulated in the quantity of air they supply. Care also should be taken to have these dampers adjusted, and many times they have to be readjusted as the air-pressure changes. This cold-air connection to the furnace should always be directly at the rear of the furnace, so that the air-supply to the furnaces would be divided when it reached the ash-pit base, a part to each side. It is the general rule to place a large door in the cold-air box near the furnace, so that air can be taken at times from the cellar; but the writer is not in favor of using cellar air at any time.

The warm-air pipes should not only be made with tight joints to guard against leakage, but should be given all the pitch from the furnace to the register or rising-pipe that the cellar will allow, since the most effective pipe from a warm-air furnace is one that rises directly vertical, and as the pipe is brought down toward the horizontal position it loses in effectiveness and increases greatly in friction.

The writer considers double pipe, particularly in the basement, very essential; and believes that this double pipe is worth the additional cost. This is one tin pipe inside of another, with about one-half inch air-space between the two.

Regarding registers, the writer believes that wall-registers, wherever the thickness of the partition will allow, are the proper things to use. He does not believe that there is a single good feature connected with floor-registers. Certainly there is not a single sanitary feature, as they will naturally accumulate floor-sweepings and dirt and dust from people's shoes, which dirt and dust are invariably distributed through the rooms when hot air is blowing through the registers. The wall-register removes all this objection, and any argument in favor of the floor-register for warming the feet can be met at the present day by the use of a form of register which drops a shelf on the face of the register, upon which the feet may be rested.

The only other argument in regard to the furnace, in the writer's opinion, is the economy of first cost in its installation. But the fact remains that the majority of installations are not what they should be, and that there are probably not more than thirty per cent of the plants put in, particularly furnace plants, which produce the proper result. This is owing to the strong competition, and the almost universal habit of owners and builders trying to cheapen the cost of the apparatus. There are many plants which have come under the writer's notice, consisting of straight furnace deliveries of warm air, which are practically perfect, but the cost of installation has approximated closely the cost of the ordinary straight direct steam plant, with, of course, the advantage of the fresh-air supply.

In the furnace system we undoubtedly use the maximum amount of fuel. This fuel-consumption decreases as we pass from the furnace to direct steam plant, and thence to the direct water plant, which last-named plant represents, to the greatest degree, economy of service, adaptability to all different temperatures, ease of management, safety, and the minimum amount of fuel-consumption, always provided that the direct water plant is installed in such a way as to produce good results, during general winter weather, with a temperature at the boiler not to exceed one hundred and eighty degrees.

This means, of course, liberal radiation and proper location of radiators. The use of a radiator-valve with a drilled seat, which means a small hole through the valve, prevents the danger of the water freezing when the radiator is shut off, as it still allows a very slight circulation through the radiators. Flow of water through the radiator can be checked by partially closing the valve.

Combination of Warm-air and Water Radiators — In the past few years there have been installed many cases of combination work, which consist of the introduction, in the fire-pot of the furnace, of a coil, or cast-iron water-section, and in which the plant is designed to furnish warm air to a number of the rooms and direct radiators to others. This arrangement probably calls for an exercise of better judgment upon the engineer's part than any other manner of heating. If the two sides of the apparatus, the warm air and the hot water, are not well balanced there is always trouble from the fact that the water either overheats or underheats when the warm-air system is being used as required.

Much better arrangement, where the house is large enough to require it, would be for the installation of a separate water-heater to be connected to the radiation, and the furnace simply be allowed to take care of the warm air. If arranged in this way, with the radiation in the bathrooms, dining-room, and a large radiator in the main hall, there is control of the house with a water-heater many days in spring and fall without the necessity of building a fire in the furnace. The bathrooms and dining-room, which are the most important rooms, are easily warmed, and the warm air from the main hall circulates through the house in such a manner as to render the chambers comfortable for weather that runs as low as fifty degrees, except of course when a chamber has to be used during sickness. Arranged in this way, the plant is never out of commission entirely, and should anything happen at any time it is only to one unit of the apparatus, and the other unit can be used during the emergency while repairs are being made to the other part of the system.

Steam System — A steam plant can consist of several combinations; first, in the form of a simple, portable boiler with direct radiation. This is the simplest, most easily handled, and most economical in its coal-consumption of any of the steam series. In many cases it can be better arranged with a single-pipe system than with a double, and where such arrangement can be made it results in a better circulation, a quicker result, and less coal-consumption.

In consideration of a steam system, it is well to start with the simplest, most easily handled, and most economical in its coal-consumption of the series. This, of course, is a direct radiating plant, consisting of a boiler in the cellar or basement, with direct radiators located in each of the rooms to be warmed. The plant can be arranged either with a double-pipe system or a single-pipe system.

If proper care is used to install a single-pipe system and have all the piping and fittings amply large so that the steam and water shall have proper spaces in which to move and work, it will result in a thoroughly satisfactory plant, and can be made to work noiselessly. One form of a single-pipe system is to have the main steam-supply run to the different points where the risers connect which supply the radiators on the floors above. The lower ends of these risers are dripped at the basement-ceiling line and carried down to a point below the water-line of the boiler, then back in the usual manner to the return inlet of the boiler. This system differs from the two-pipe system only in that it has but one rising pipe for supplying one or more radiators on the same line. The basement work is practically the same as the full two-pipe system.

Another system of single piping which is very successful in buildings where the height of the basement will allow, is a circuit system, which means that a steam riser is taken from the top of the boiler and is carried around the basement ceiling near the outer walls, making a circuit complete from the point where it starts at the boiler until it returns and drops down below the water-line and enters the return inlets of the boiler. This circuit-pipe, or main, is pitched away from the boiler so that it gradually descends from its starting-point until it returns to the boiler and drops to the inlet. From the top of this circuit-main, at various points, separate supplies are taken off to the different risers or radiators. These run-outs are pitched back towards the circuit-main so as to allow the water of condensation from the risers and radiators to work back into the circuit-main and then continue on around through the main until it reaches the boiler at the return point.

The cost of installation of this particular system is less than either of the other systems previously described, as the quantity of piping is reduced to the minimum, although the sizes of pipe and fittings would have to be enlarged over what would naturally be used in the double-pipe system. The results of this system, where conditions warrant its use, are very satisfactory.

Double-pipe System — The double-pipe system is one in which a separate steam-supply pipe is led into the radiator and a separate return-pipe is taken from the radiator and returned back to the main return into boiler. This necessitates the use of a supply and return valve on the radiator for proper controlling of the circulation, and it costs more to install than the system described above.

In this double-pipe system the return-pipes from the radiators are led back into the basement and carried down to a point below the water-line of the boiler, and then the main return is carried around on the side wall or floor until it reaches the return-inlet to the boiler. Drip-pipes from the end of the main are also dropped down below the water-line of the boiler and tied into this main horizontal return-pipe.

Direct and Indirect Steam — Another plan is what is called a combination of direct and indirect steam. An advantage of the indirect steam portion is that it removes the presence of direct radiators in rooms and also provides these rooms with fresh-air supply. The indirect radiators are suspended from the basement ceiling and, if possible, underneath the rooms to be warmed. This radiation is encased in galvanized iron and supplied with cold air from a window in the basement. A connection is made from hot-air chamber over radiators to a register located in each room. This arrangement really gives, for these rooms, a plant that is fully equal to a furnace plant in its air-supply, but is much more positive in its working than the average furnace, inasmuch as it is not so dependent upon wind-pressure and with the radiation located directly under the register-opening there is very little friction of the air movement and the air ascends directly from the warm-air chambers into the rooms. The direct part of this apparatus would consist of the introduction of the direct radiator located in rooms to be warmed and rooms in which the owner does not object to the presence of the radiators. This usually applies to rooms above the first floor, such as chambers, baths, etc.

Another arrangement of a direct and indirect system is to have a boiler located in the basement and inside of a brick chamber, with radiation arranged inside of the chamber and above the boiler. From this brick chamber warm-air pipes can be carried to the different registers (provided the distance is not too great) and the practical result obtained the same as it would be from a furnace plant, this boiler-chamber being supplied with the proper cold-air window in the basement.

All cold-air supply, of course, must be of the size necessary to produce the required flow of warm air through the different pipes and, properly, should be constructed of galvanized iron instead of wood, this galvanized-iron supply not being liable to shrinkage and cracking open, thus allowing cellar-dust to enter and be carried through the warm-air pipes into the rooms.

Much care, of course, should be exercised in regard to the selection of the boiler which is to be arranged in this brick chamber. It must necessarily be of a type which will insure it being dust and gas tight, and it is probably advisable to use what is called a horizontal sectional boiler instead of the upright type, on account of the fact that the average cellar is not of sufficient height to allow an upright boiler to be used. There are several types of horizontal sectional, cast-iron boilers which are well adapted for work of this character, and it is only necessary to make sure that the sections are such form of construction that they can be properly made dust and gas tight.

When the boiler is set up all joints of the ash-pit section should be thoroughly cemented with a fire-proof cement, the spaces between the boiler sections themselves filled in with a fire-proof cement, and then the boiler covered thoroughly with a plastic asbestos covering of about one inch in thickness, all of which will fully protect against any unpleasant leakage.

It is the writer's firm belief that no steam-boiler should be installed unless it has a supply-valve on the main steam-pipe, a return-valve on the return-pipe, and a check-valve at the boiler on the return-pipe. The only real advantage in having a main and return valve is to be enabled, in case of a breakdown to any of the radiators or piping-system, to shut off these two valves and, by banking the fire for the time being, not be forced to draw the fire while some little temporary repair is being made.

But in all cases it is imperative that, should the occasion ever arrive making it necessary to close the steam and return valves on a boiler, it should be done by one who thoroughly understands that his fire must be banked, or otherwise he would develop steam-pressure very rapidly, as it would be confined to boiler proper, none being used for radiation, and unless care was used the pressure would increase rapidly until the safety-valve would relieve the pressure, with its consequent noise and vapor.

It is well to mention at this point that it is always good judgment to raise the lever of any safety-valve every few days, and at a time when there is a little pressure on the boiler, so that it may be known that the valve is in working condition, as sometimes the valve-seat is liable to stick and require more than the pressure at which the valve is set to release it.

COMBINATION WATER-HEATING SYSTEM — In regard to a combination water-heating system, the same general arrangement of direct and indirect radiation can be carried out; but of course with this system it means that the amount of radiation has to be increased probably two thirds, and, consequently, the amount of space occupied by the apparatus is largely increased. The difference in the temperature between a steam apparatus and the water apparatus is so great that, in the indirect hot-water work in particular, a much larger flow of air has to be maintained to the various rooms, because this air is at a much lower temperature and, consequently, much more radiation and greater area in fresh and warm air supply is necessary. The register openings in the room will be increased fully one half if not two thirds in size.

The arguments in regard to the indirect water system are not as great as they are in regard to a direct water system. The passing of outer cold air, with its temperature at from below zero to above, means that with the lower temperature in the radiation the air does not become warm to as great a degree and, consequently, does not circulate with as much freedom and velocity. To be sure, in a water system you will get a greater degree of heat from direct and indirect radiators from a given temperature of water in the boiler than is possible in a steam system; and naturally in a steam plant it is necessary to have practically a pressure in order to produce circulation and results, and this is not the case in a water plant, as circulation of water in the system begins as soon as the temperature of the water begins to rise.

Of course, the water system should be supplied at the highest point with an expansion-tank; that is, a tank into which overflow from expansion may be carried. A regulation galvanized-iron expansion-tank connected up to the return of the system or carried to the basement and connected to the heater will allow this expansion. It is very advantageous to put at one side of this expansion-tank, and connecting with it, an ordinary plumber's ball-cock tank, which will be connected with the regular water service. This ball-cock tank will keep the expansion-tank supplied with water at all times, and without the necessity of the owner's having to feed it with a hand-valve. From the expansion-tank is carried the overflow pipe which takes care of the system in the proper manner.

OPEN AND CLOSED SYSTEMS — In connection with this, the writer is not at all in favor of a closed system, which system many times is used on account of the lower cost of installation due to the decreased amount of radiation and boiler-power. It puts this system practically upon the same plane with the steam apparatus, that is, under pressure due to the temperature of the water in the plant, and is open to the objections: first, that a relief-valve is necessary in order to prevent over-pressure, and this relief-valve, like a safety-valve, should be frequently investigated so that it may be known positively that it is operative. Another objection is that, should a closed water system give way, due to too much pressure at any point above the basement, it naturally releases all water from above the point of fracture at a high velocity, which water sometimes amounts to so much as to cause considerable damage.

The open system, which means that the expansion-tank is open to the atmosphere, puts it practically in the position, as regards pressure, that the ordinary kettle would have upon the stove; in other words, its temperature cannot be increased beyond the boiling-point. There is always an open way through the overflow pipe from the expansion-tank so that the possibility of any damage is reduced to the minimum, as the pressure upon the system is only that due to the height of the column of water to the tank.

The costs of the different forms of heating-apparatus vary along the following lines:

Straight warm-air furnace heating, the minimum.
Direct steam heating.
Straight direct water heating.
Combination furnace and direct water heating.
Indirect and direct steam.
Indirect and direct water.

A first-class reliable installation of straight furnace heating for a ten-room house would approximate in cost about three hundred dollars. From this the cost gradually rises in accordance with the above schedule until you reach the indirect water system, the most expensive of all, which in a ten-room house would cost from one thousand dollars upward.

In concluding this article, it is well to state that if the writer wanted the easiest, best system of all, with due regard to the cost of installation and service, and would be willing to have direct radiators located in the rooms, he would certainly install a simple, direct water-heating system.

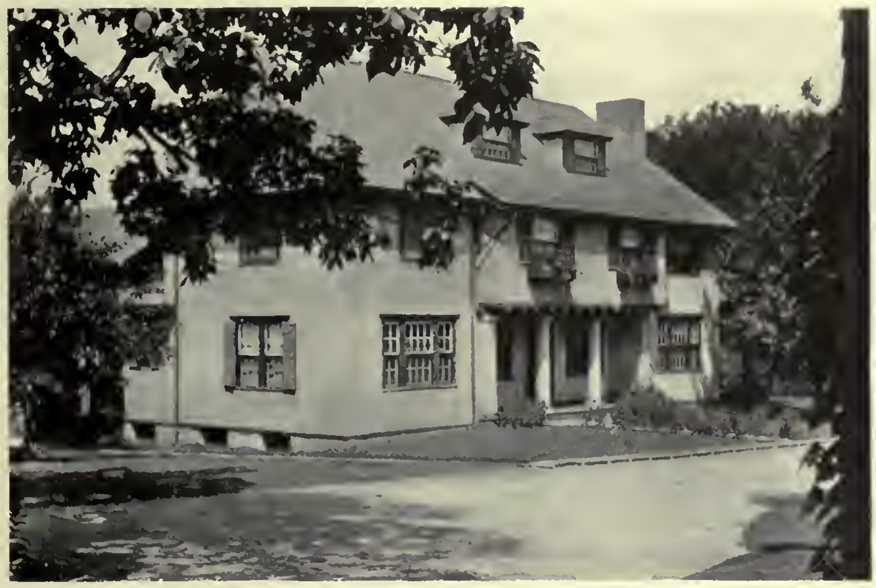
If he felt that it was necessary to have an amount of fresh air supplied to the house in excess of the ordinary leakage (this leakage amounting to considerable if there are open fireplaces) he would install a separate furnace and water-heater.

The writer realizes that it is difficult in an article of this description to make matters so thoroughly simple and plain that the average man could understand, but he trusts that at least it will give some intending house-builders food for discussion and reflection.

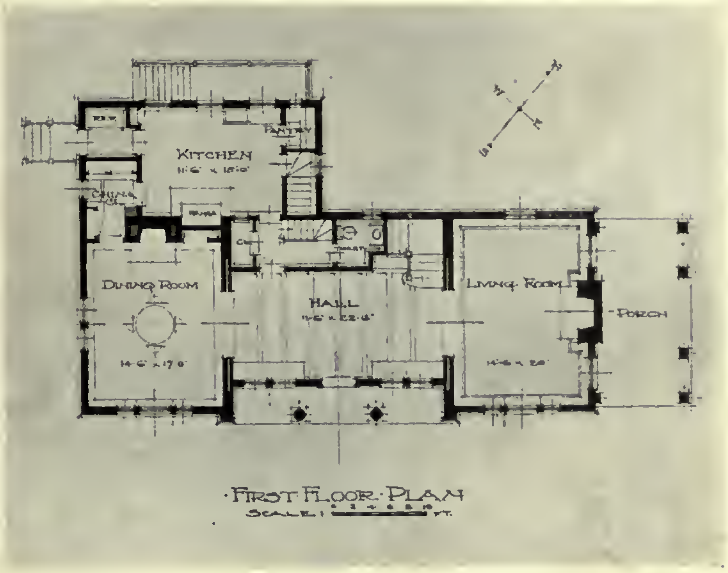
House at Chestnut Hill, Massachusetts

J. Lovell Little, Jr., Architect, Boston

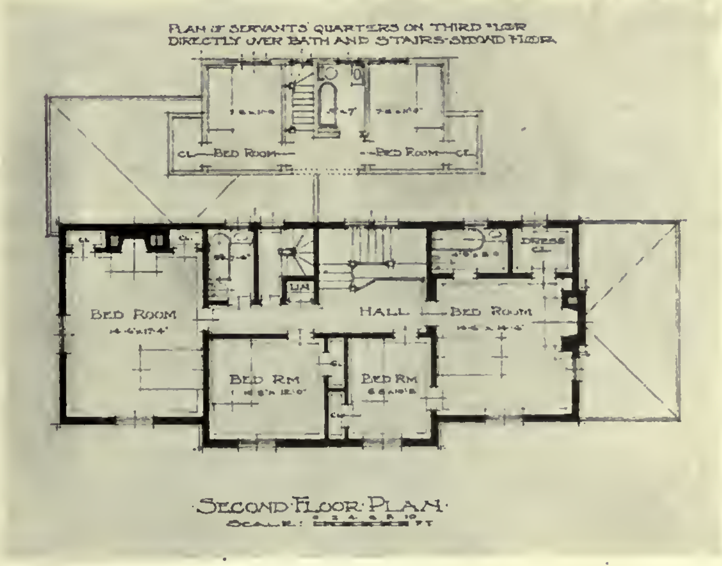
THE arrangement of this house is largely determined by the shape of the lot, which is unusually long and narrow. The long southerly side is on a private roadway, the use of which is practically limited to the occupants of two houses, so that this side of the house could be devoted to the living-room and dining-room, both rooms having large window area on this side. The exposure of the house to the sun and air is a point well worth notice. Every room receives a generous amount of sunlight, with the exception of kitchen, bathrooms, and dressing-rooms, and even these get a certain amount at the beginning and end of the day.



The house is of frame construction, with an exterior of gray cement plaster. The final coat is "rough floated," and then smoothed with a piece of wood covered with Brussels carpet. This surfacing is done with a swinging stroke, which gives a variety of swirls in the comparatively smooth plaster finish. The wood trim is stained a dark green, and the blinds are painted to match it. In a region which is famous for its trees and lawns and suburban woodland, a simple, symmetrical house of this sort, soft gray and green in color, is very successful in a quiet way.



It is of course fortunate that large rooms were not needed on the third floor, for in that case the expanse of the roof would probably have been spoiled by larger dormers and more of them. They are so placed that they do not project clumsily against the sky when the house is seen from a moderate distance. This is one of the most important points about the design of a roof where dormers are necessary: to get them low enough on the roof to look well, and yet not so low that the sills are on the floor of the room. In this house there was also opportunity to put the larger number of dormers on the rear.



The grade of the lot favors the setting of the house in a number of ways. As this grade descends from the front of the house to the rear, it gives opportunity to place the front directly on the ground, giving an easy step from the walk to the front porch. The house is thus saved from being perched up in the air in stilted fashion. The necessary cellar windows can then be placed on the sides and rear.

The interior arrangement is simple and symmetrical, a scheme which adds to the apparent size of the house, especially when combined with considerable difference between the longer and shorter dimensions of the main part of the building. For example: to one standing by the fireplace in the living-room, the fact that the two sliding doors, the hall, the dining-room, and the west windows in the dining-room are all on the same axis adds considerably to the apparent length of the house. The repetition of doors and walls on either side of the axis of the vista is the cause of this effect. The beams of the ceiling in the hall also enhance this apparent length. Of course the hall is very much of a feature in this plan, and in consequence it is finished to be of use as a reception-room.

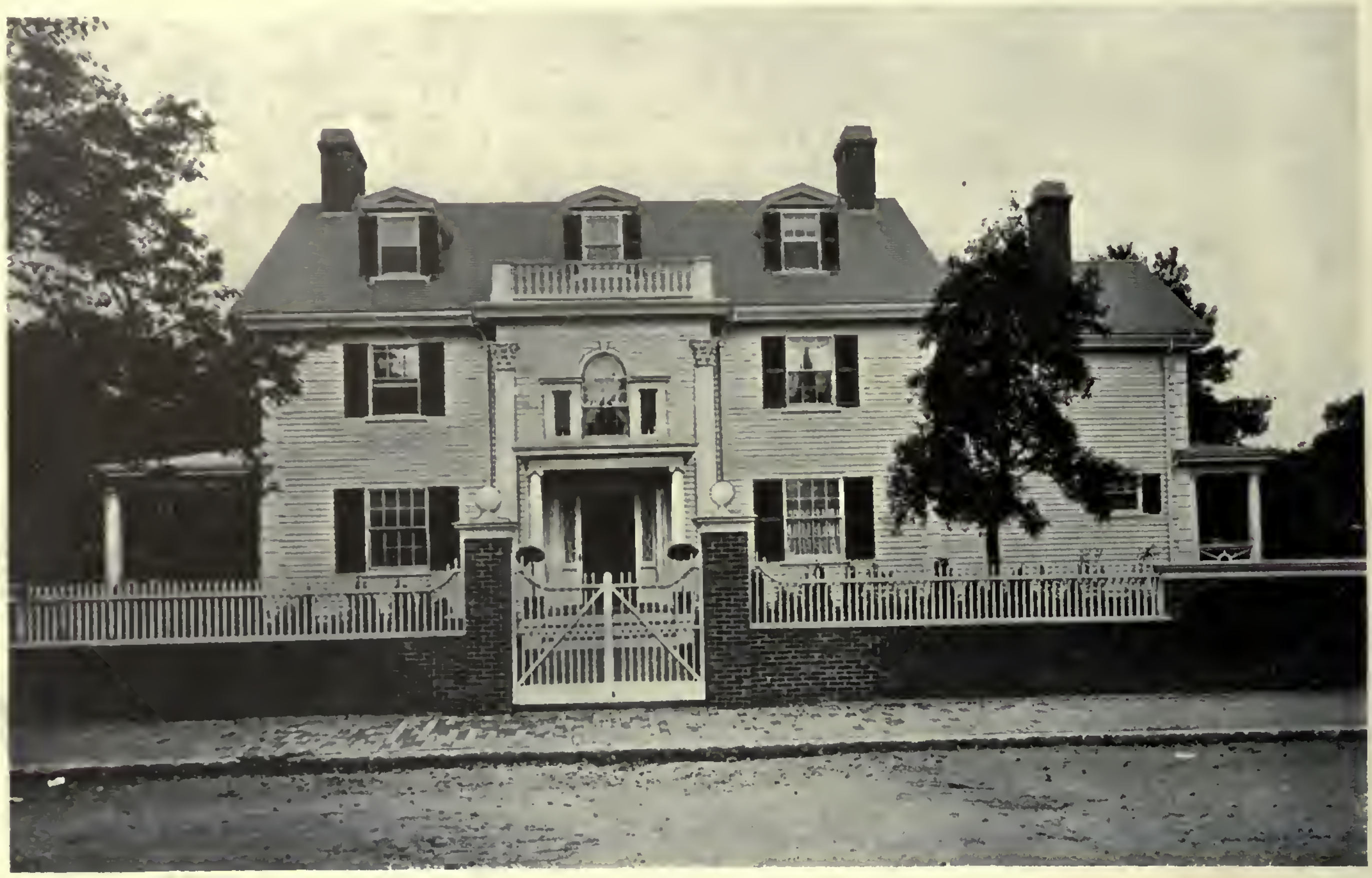
The woodwork of the first story is North Carolina pine and whitewood, stained. This same finish is carried around the second-story hall, while the bathrooms and the bedrooms are painted white. Hardwood floors are used throughout.

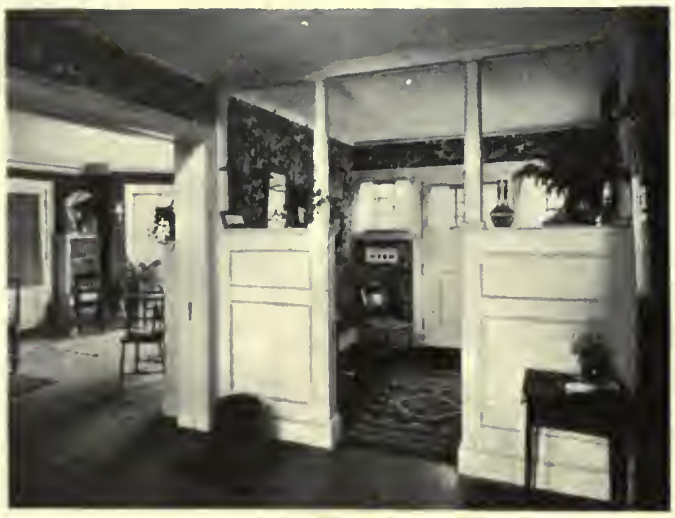
The symmetrical arrangement of the chambers is such that every room is easily accessible. An especially satisfactory scheme is the placing of the servants' stairway in a well by itself, shut off from the rest of the house. Their rooms are directly over the second-story hall and bathroom, thus overcoming the disadvantage of having them over the bedrooms.

The heating is done by a hot-air furnace. In a small house the advantage of the hot-air system is that it does away with radiators in small rooms.

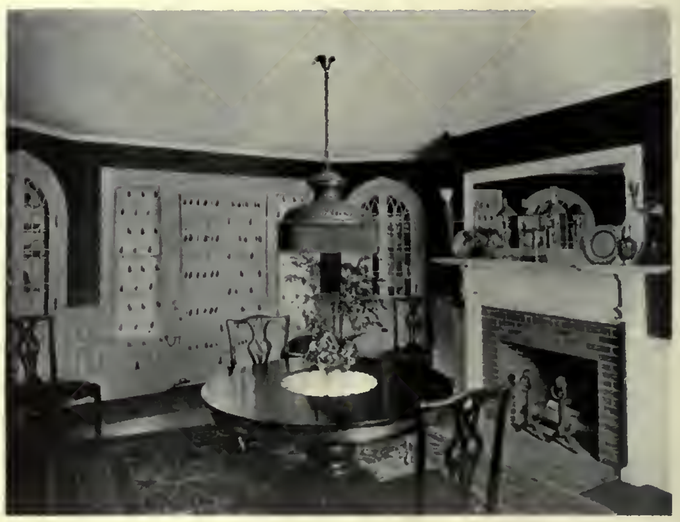
The house was completed in the fall of 1905, at the following cost:

Excavations, stonework, etc.	$960
General contract, brickwork, fireplaces, carpentry, wiring, painting, hardware, etc.	6,039
Plumbing	1,175
Heating	280
Total	$8,454

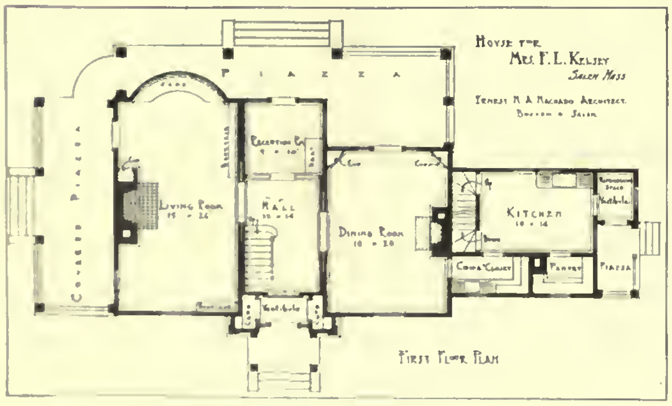




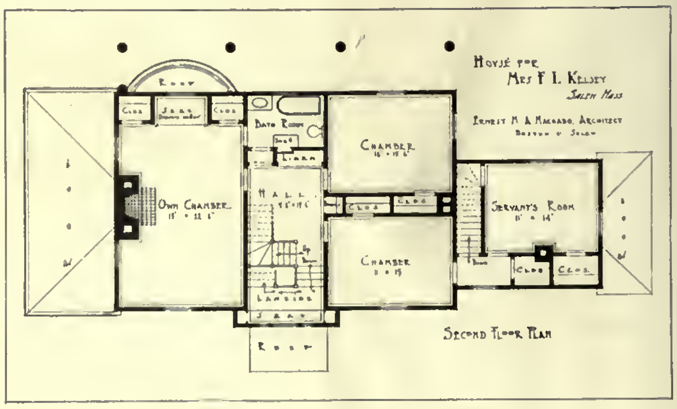
HALL.



DINING-ROOM.

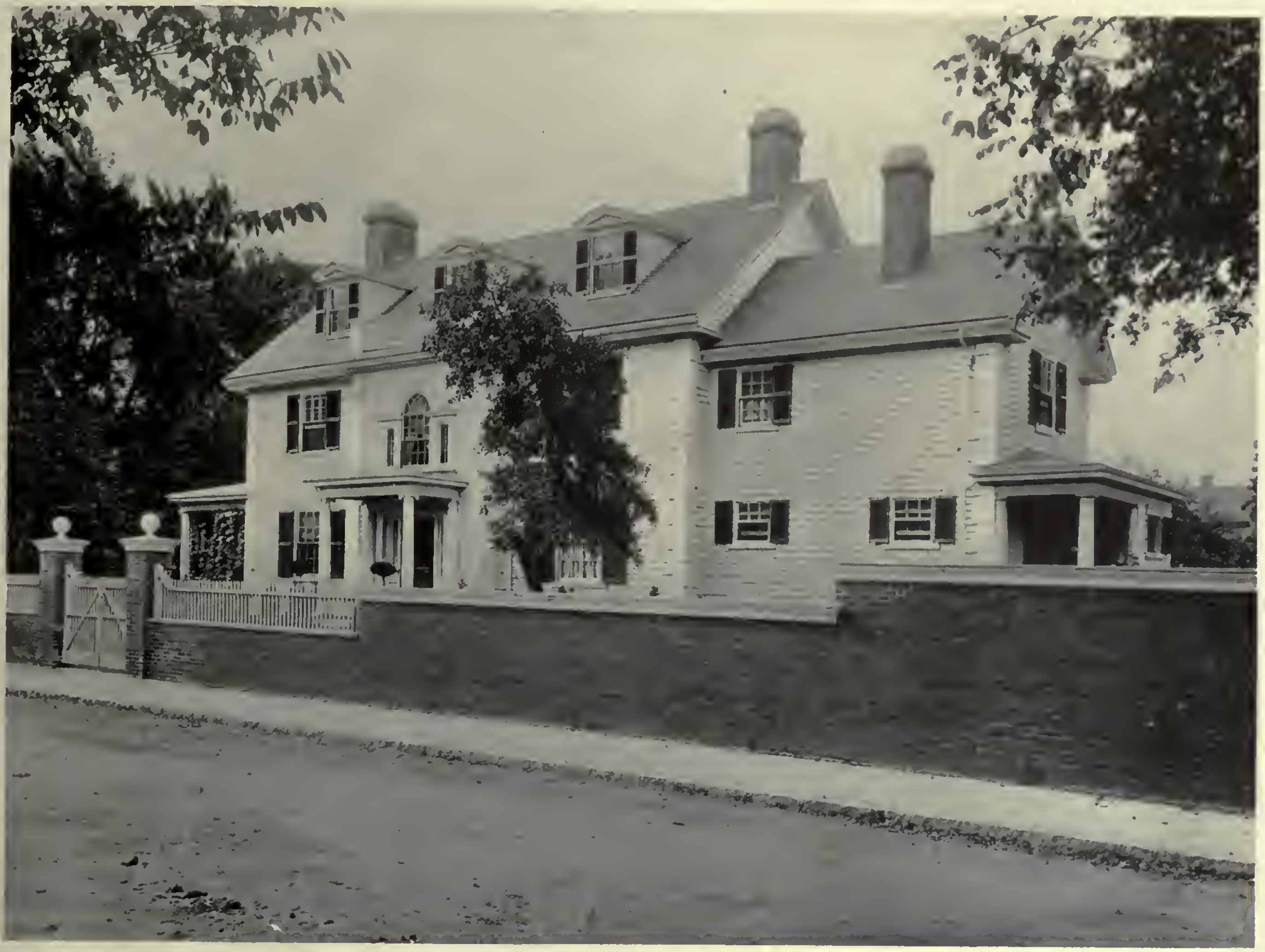


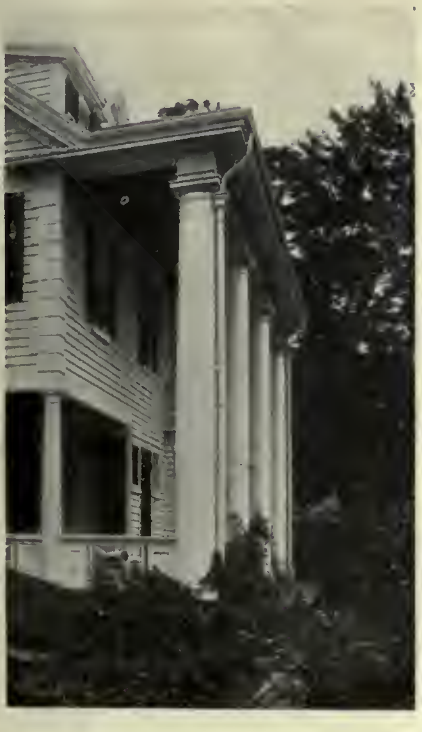
FIRST FLOOR PLAN.



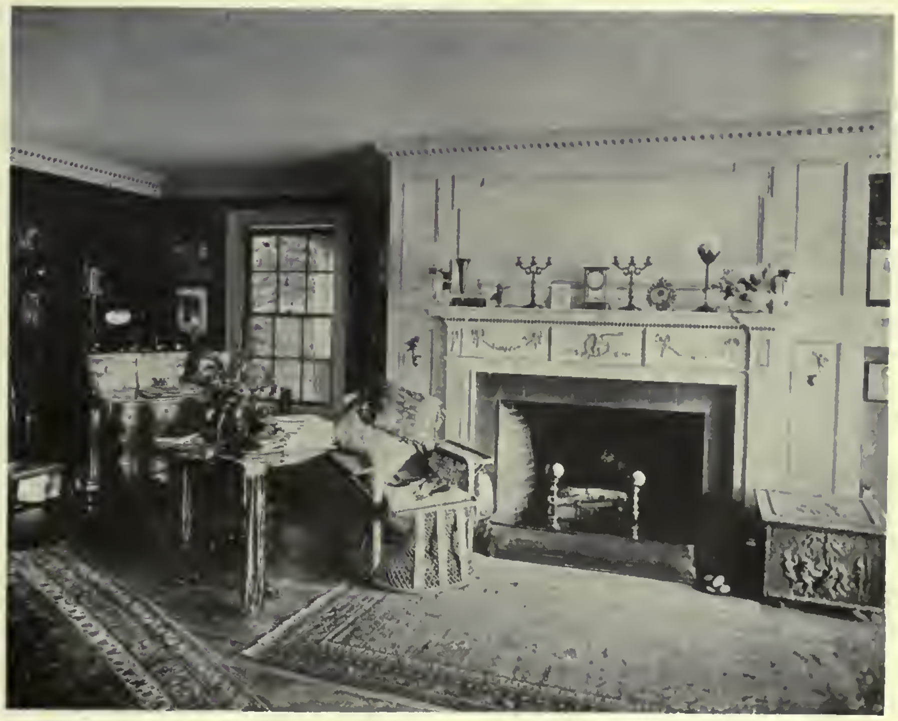
SECOND FLOOR PLAN.

HOUSE FOR MRS. F. L. KELSEY, SALEM, MASS. ERNEST M. A. MACHADO, ARCHITECT, BOSTON AND SALEM



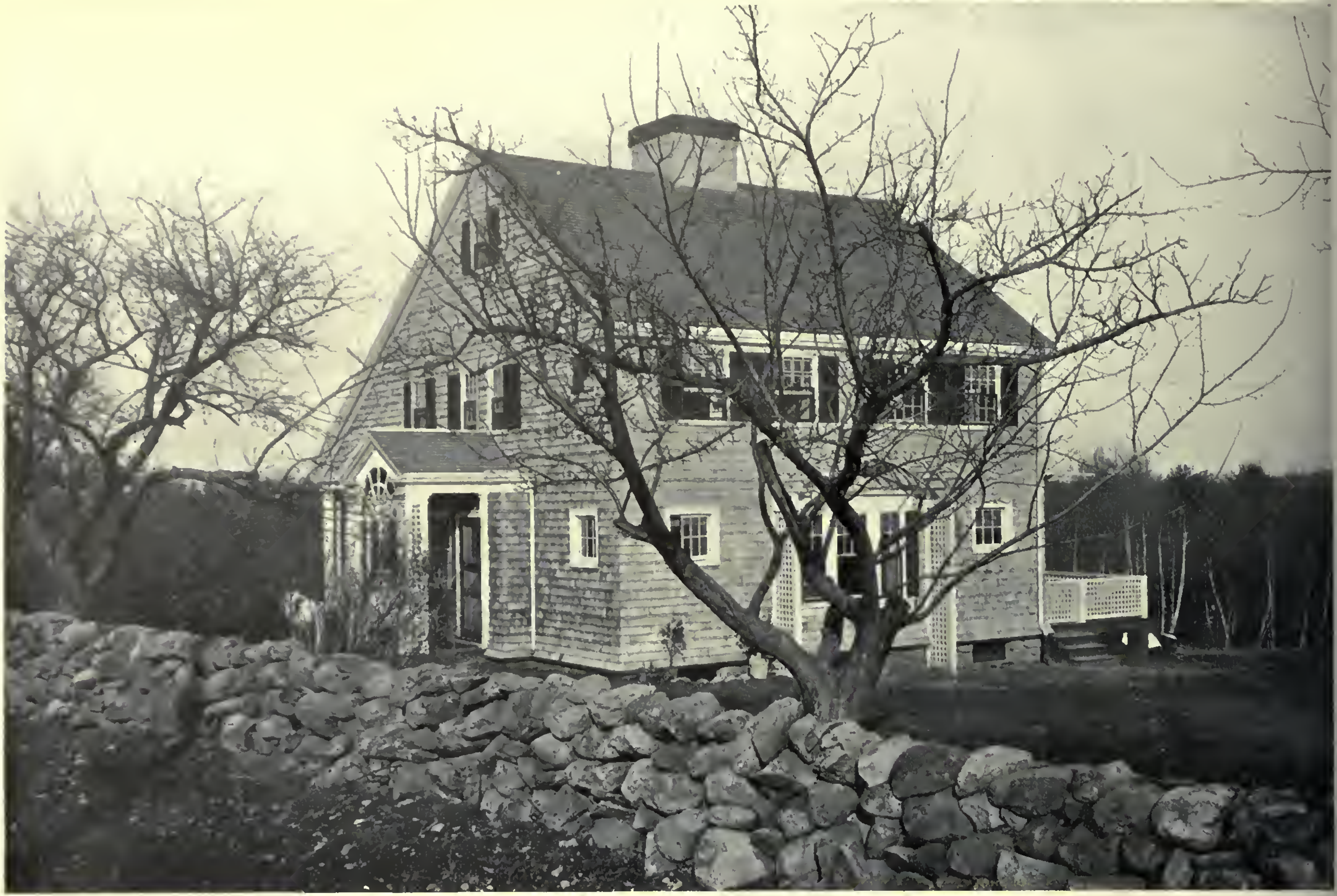


GARDEN PORCH.



LIVING-ROOM.

HOUSE FOR MRS. F. L. KELSEY, SALEM, MASS. ERNEST M. A. MACHADO, ARCHITECT, BOSTON AND SALEM.

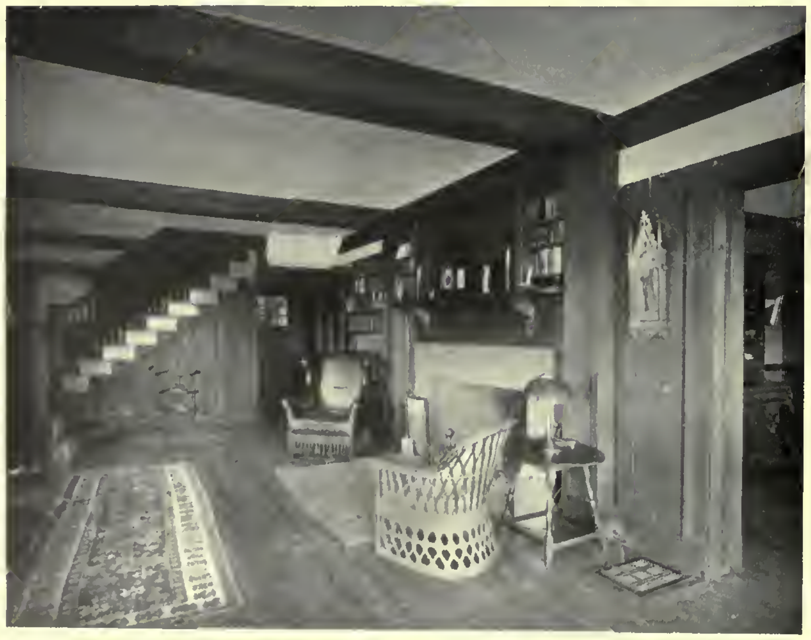


House for Henry G. Pearson, Esq., Newton Centre, Mass.

Allen & Collens, Architects, Boston

ABOUT the time that this house was built there was a competition held for the best $3,000 house. That competition resulted in designs for houses of about the size of the one herewith shown.

The architects of this house endeavored to build the simplest house that they could and yet make it attractive and dignified, and at the same time to see how near they could come in cost to the visional $3,000 house.



Living-room, looking toward Vestibule.

After making every endeavor to reduce the cost by splitting up the contracts, by allowing a large number of contractors to figure, etc., the cost of this house was finally reduced to about $5,750.

It might be interesting to note the actual amount of the different contracts:

General contract	$4,800
Heating	215
Plumbing...........	500
Electric lighting and fixtures	105
Range and laundry-stove	60
Additional grading ..	30
Papers	50
Total	$5,760

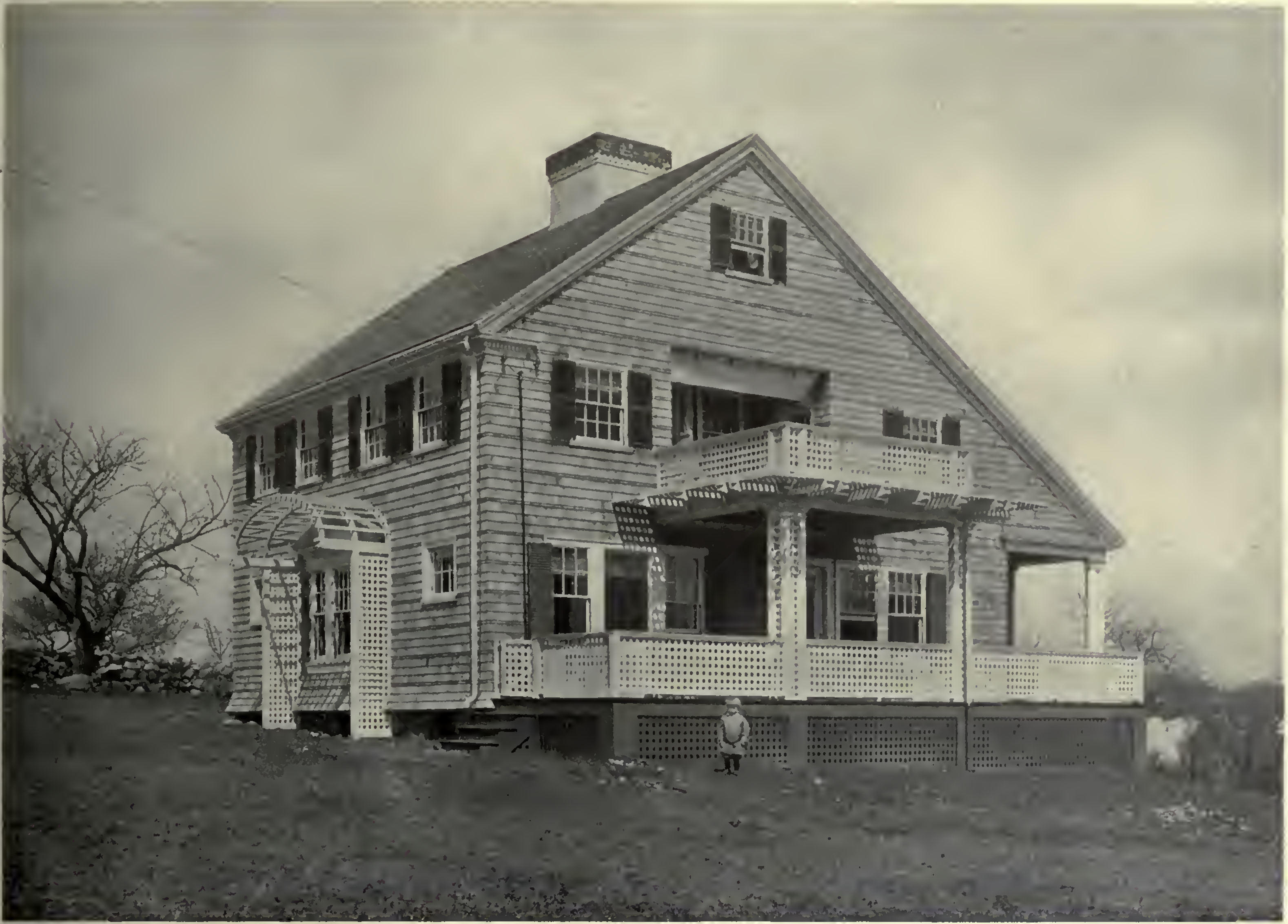
The character of the house, for which a simple "Colonial" style was adopted, was determined entirely by its location on a country road, partially surrounded by apple-trees.

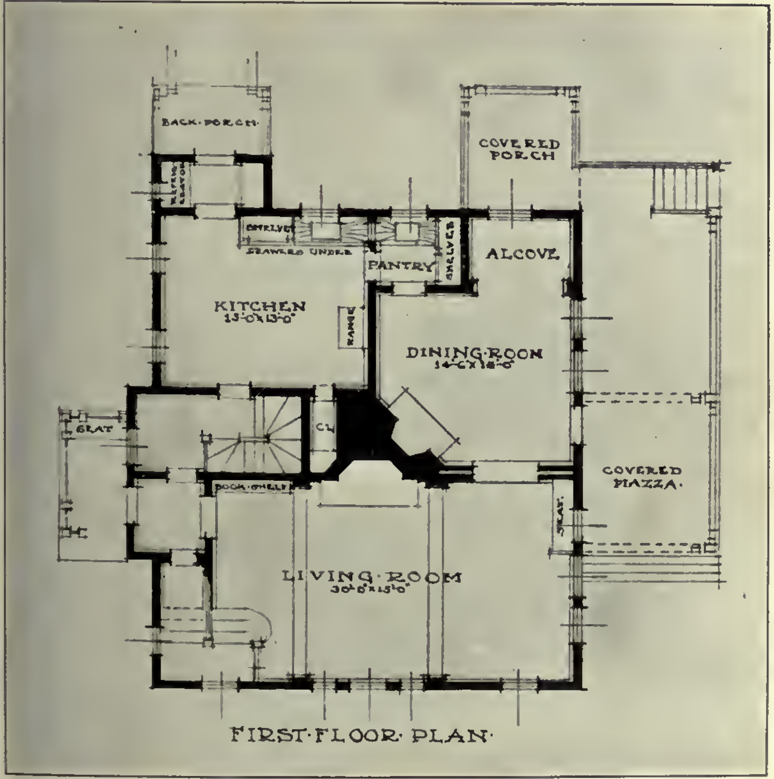
Instead of having the customary entrance in the center of the front, it was necessary to place the entrance upon the side, in order that both the living-room, which extends across the entire front, and the dining-room might have the benefit of the view and sunlight toward the south. The front stairs lead from the living-room.

Upstairs over the piazza will be noted an alcove, which was desired in order to furnish an unexposed outdoor sitting-room. This in summer is screened off and used also as a sleeping-room.

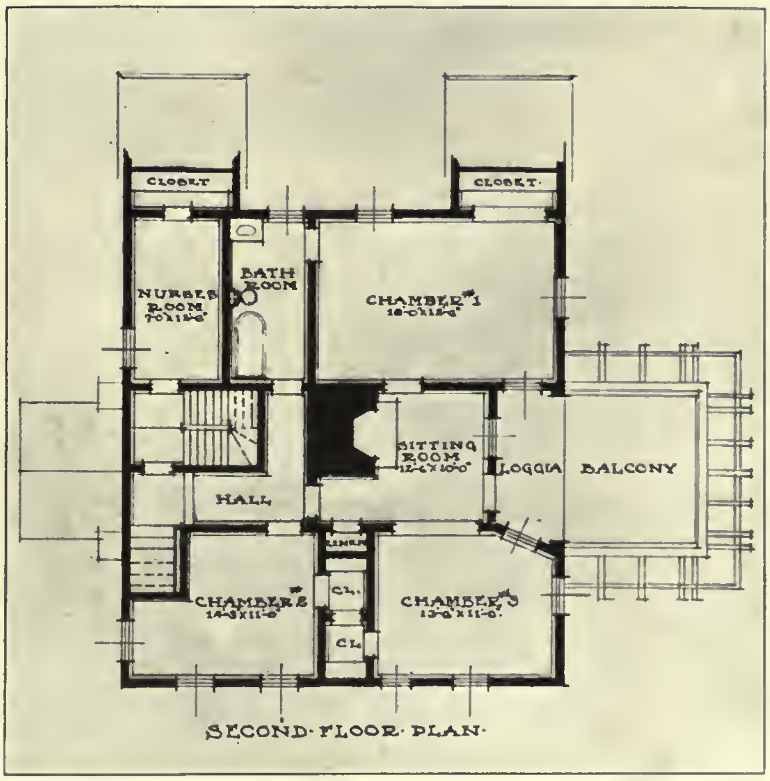
The large living-room, it will be noted, is sheathed almost to the ceiling, in order to form a good sounding-board for music. The lower part of the house is entirely finished in cypress, stained, the upstairs rooms in whitewood.

A house covering the same area might be erected by a carpenter from stock moldings and poor material at a lower figure, but a substantial winter house built from architectural drawings we do not think can be accomplished at a cost of less than about $6,000.





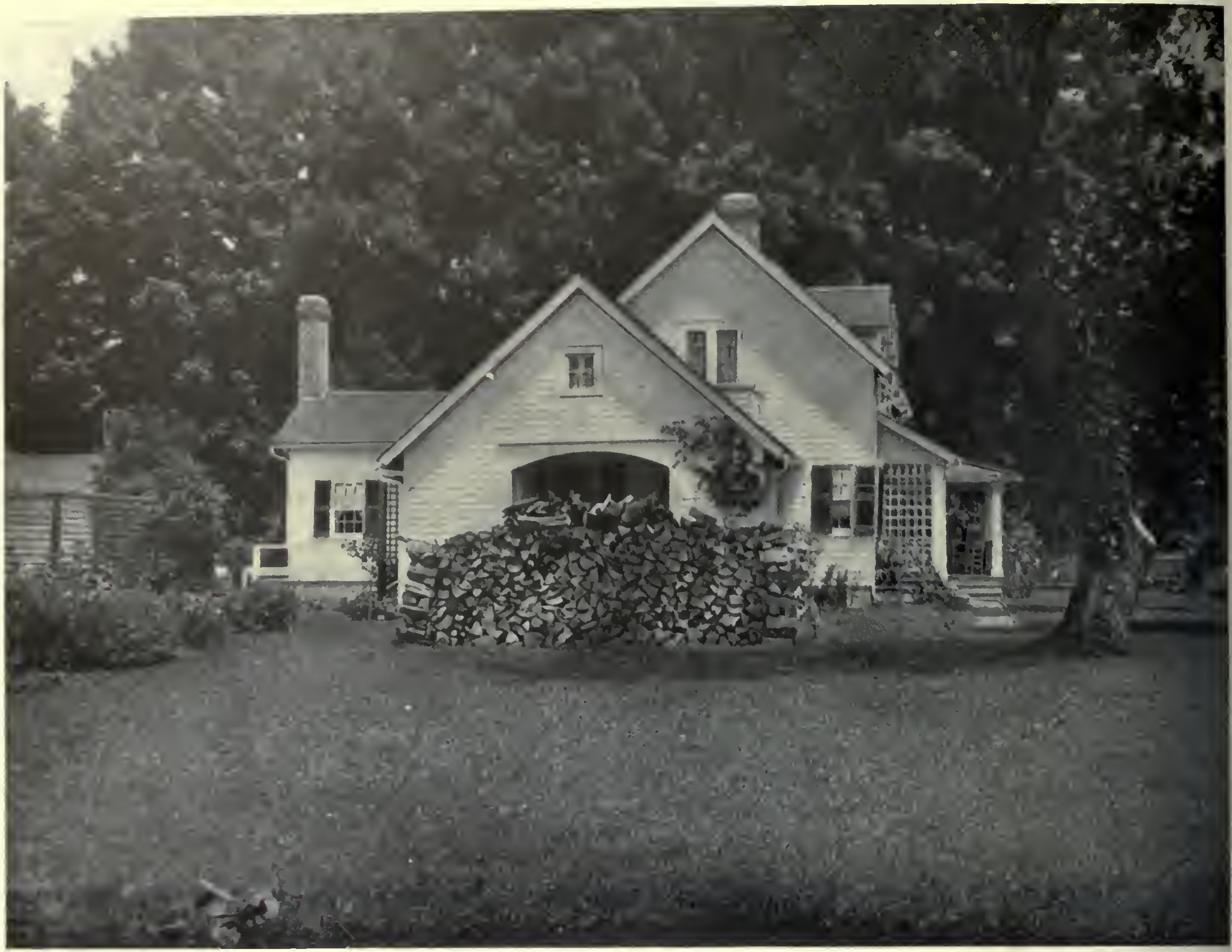
FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

HOUSE FOR HENRY G. PEARSON, ESQ., NEWTON CENTRE, MASS.

ALLEN & COLLENS, ARCHITECTS, BOSTON.



House for Mrs. Henry Upson, Gates Mill, Ohio

William A. Bohnard, Architect, Cleveland

THE site of this house is at Gates Mill, Ohio, a picturesque village some fifteen miles from Cleveland. Before the advent of suburban street-cars it was a sleepy little village nestled in a valley with wooded hills rising on all sides. There were an inn, a church, a grocery-store, and a picturesque row of houses of an architectural type somewhat of the style of the house illustrated.

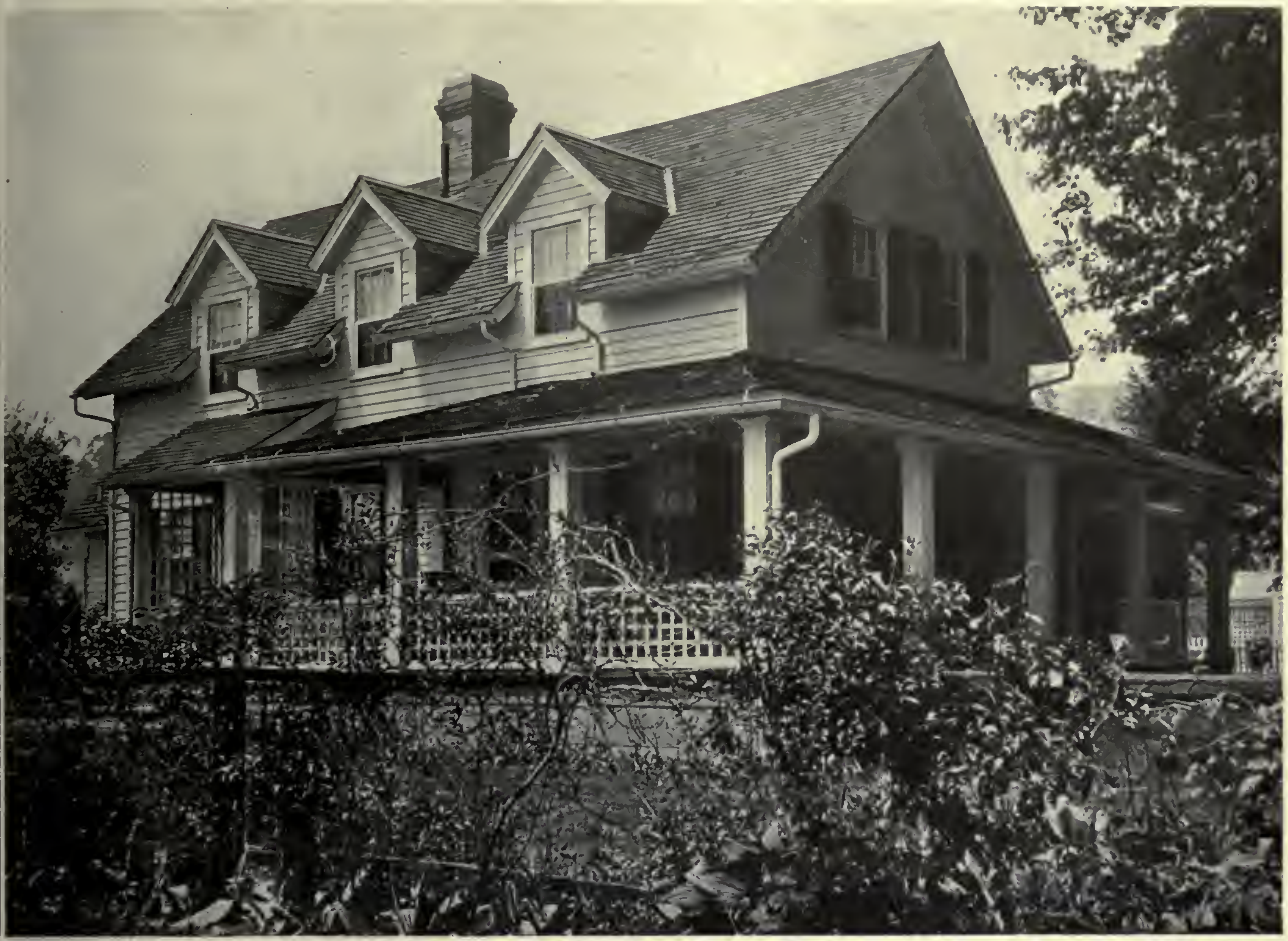
A View in the Autumn.

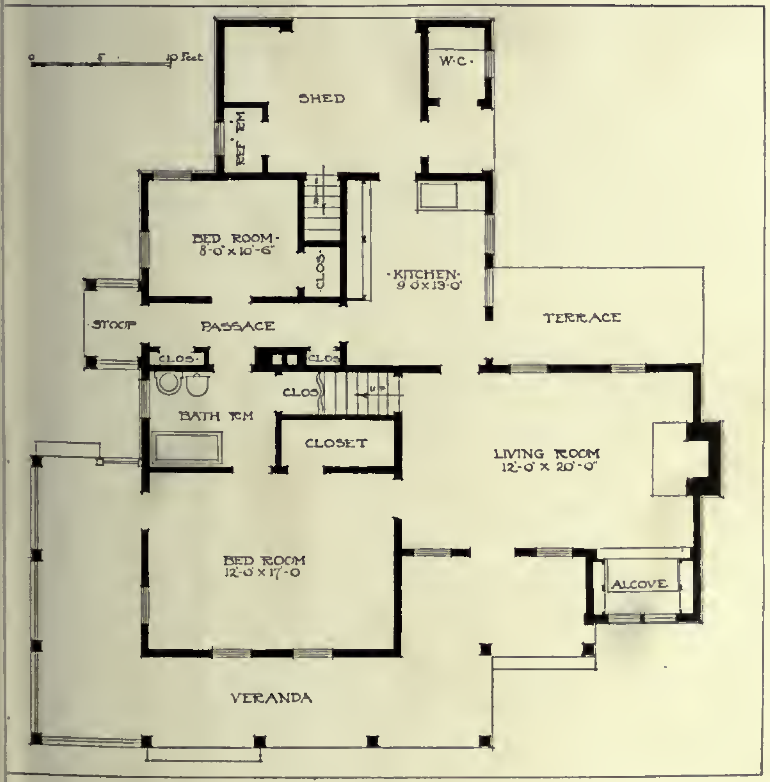
This little suburb has been appropriated by Clevelanders as a residence district, and they have perched country-houses on the surrounding hillsides. The old village street has been left intact, and the old buildings have been remodeled to suit modern needs. Needless to say, this has resulted in a place full of historic interest of a local sort, utterly lacking in a large collection of new houses. The great trees add much to the setting.

This house is situated on the village street, and was designed to be in harmony with the old houses already there. This accounts somewhat for many of the peculiarities of house and plan. The siding of the house is painted white, with green shutters. The living-room has a large fireplace, and the decorations throughout the house are done in reproductions of old-fashioned papers. The floors are painted and covered with rag rugs. The woodwork is painted white throughout. The house is filled with old colonial furniture collected by the owners.

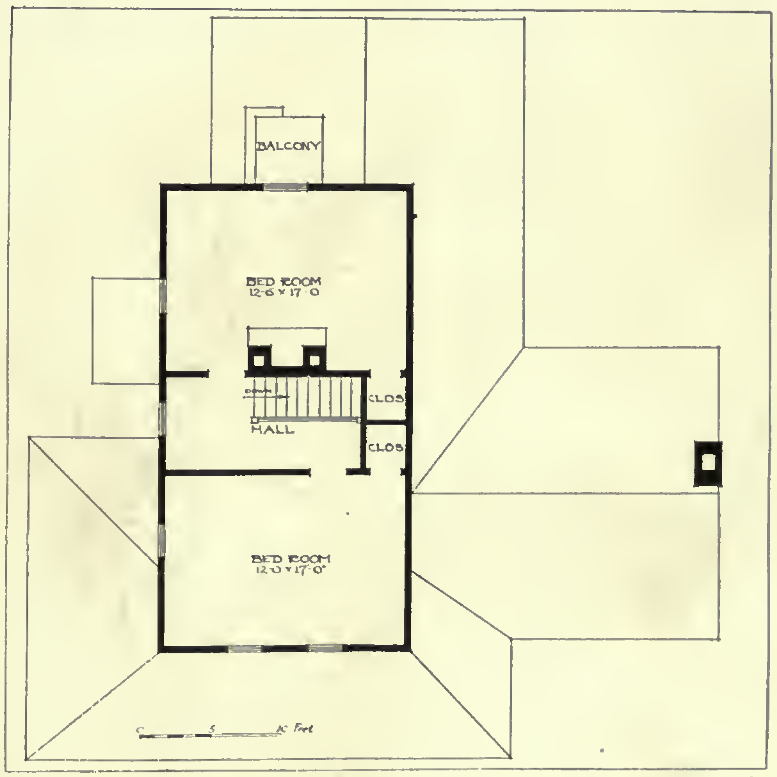
The lighting is done with old-fashioned brass candlesticks and old lamps.

The cost was about $5,000.





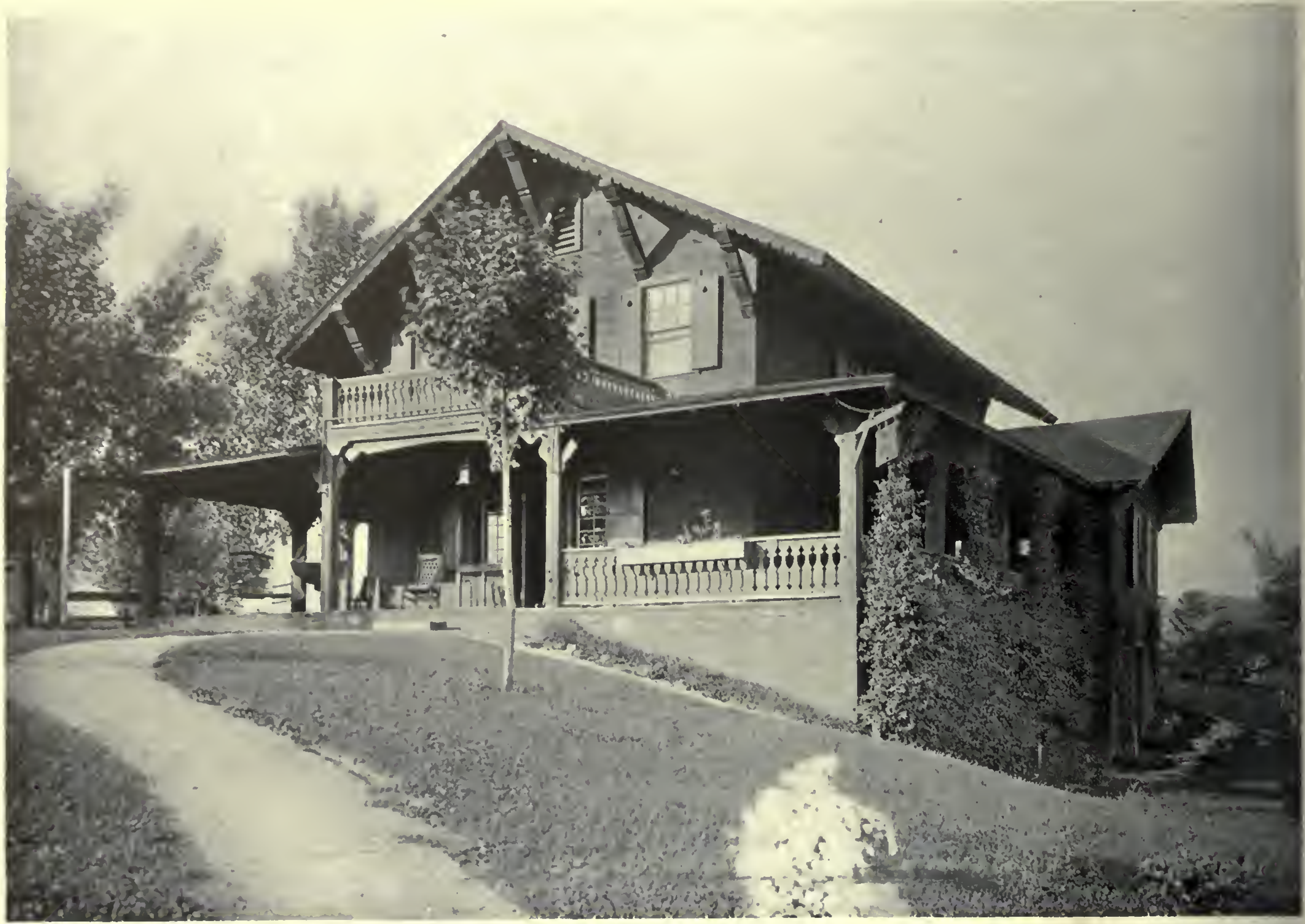
FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

HOUSE FOR MRS. HENRY UPSON, GATES MILL, OHIO.

WILLIAM A. BOHNARD, ARCHITECT, CLEVELAND.

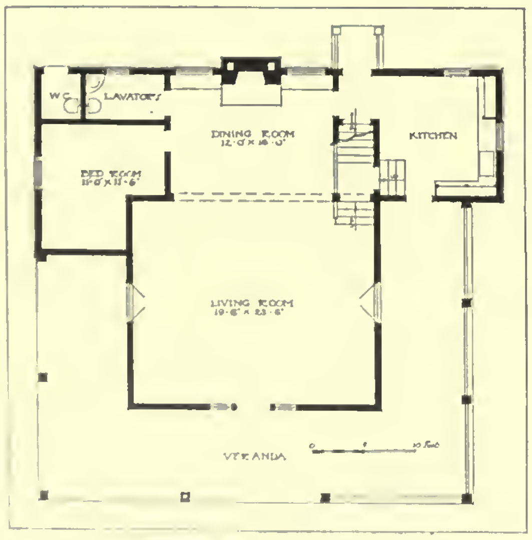


House for Mrs. Daniel Marshall, Noble Beach, Ohio

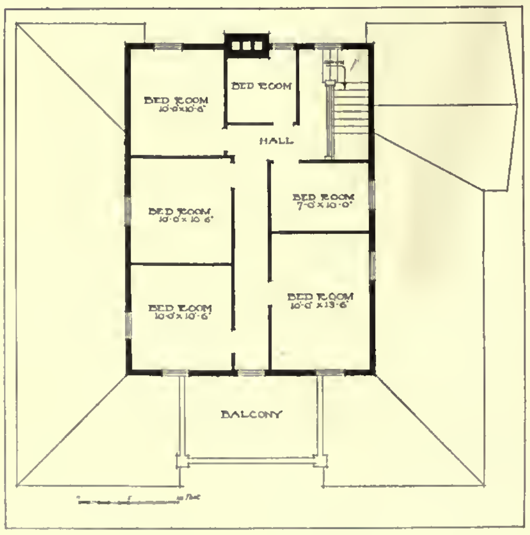
William A. Bohnard, Architect, Cleveland

THIS house is on the shore of Lake Erie about six miles from Cleveland. It is situated on the top of a little hill which slopes to a small stream (on the right of the illustration), which must be crossed by a bridge before you can approach the house. The site is very picturesque. The sloping banks, creek, lake, and winding paths suggested the type of house herein illustrated.

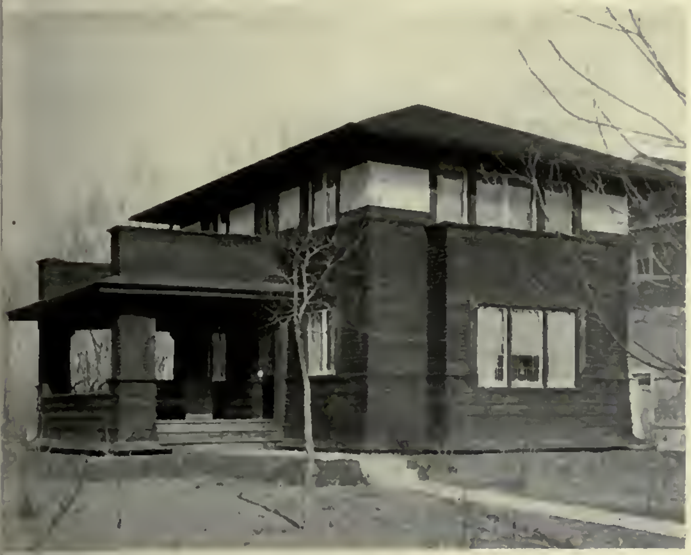
All of the outside woodwork was left rough and stained a dark brown. The sashes of the windows were painted white. The siding was made out of eight-inch boards with both sides beveled, tongued, and grooved, back of which was a layer of building-paper and a good grade of wide sheathing, the surfaced side inside to show in the room. The studs were surfaced and are exposed in the room, forming panels above the wainscoting and between the beams of the ceiling, which are constructional beams in the lower floor. All of the posts, columns, beams, and other members in this house are solid timber-work, no built-up members of any kind being used. The roof is covered with shingles, also stained dark brown. The fireplace was built of rough field-stone inside and out. The wainscoting and all heavy timber-work on the interior of the first floor were stained a rich dark-brown color. The space between the top of the wainscot and the ceiling-beams, also spaces between the ceiling-beams, were stained a silver gray, giving an unusual effect, the studding being so located as to give a panel effect above the wainscot. The floors are of Georgia pine, stained and waxed. The second floor is plastered in rough; the woodwork is painted. The cost of this house was about $5,200.

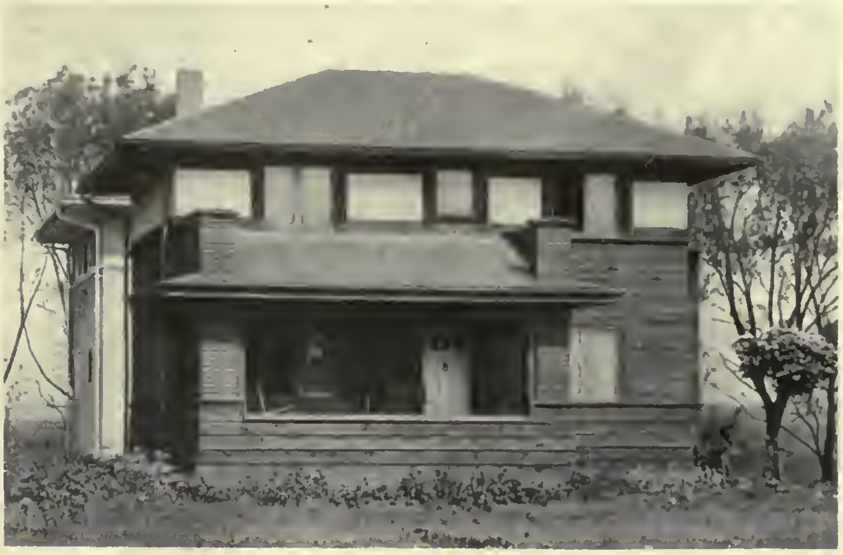


First Floor Plan.



Second Floor Plan.

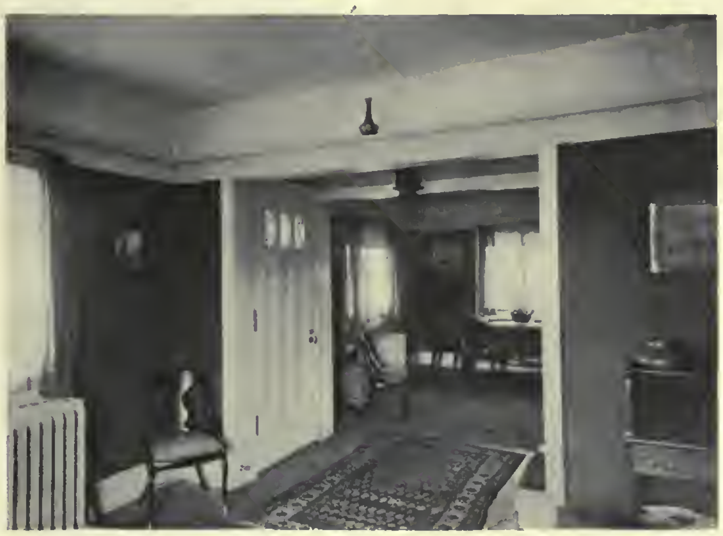

Street Front.


View of Side.

Residence of Vernon S. Watson, Esq., Oak Park, Illinois

Tallmadge & Watson, Architects, Chicago

Front Door.


Dining-room from Living-room.

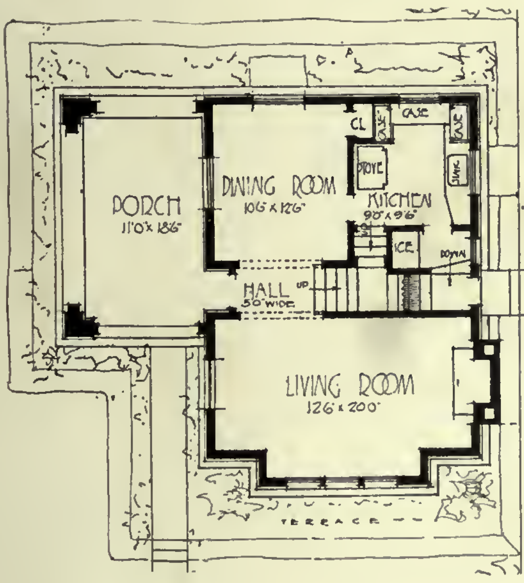
THIS little house was designed o solve the probem of building home with all ecessary conveiences at an bsolutely miniaum cost, one which should till be artisic in appearnce. The roposition of xpense was net in the doption of rectangular lan, the aboliion of pantries and hall, and the utilization of every available inch. The equally imperative requirement, an artistic individuality for the house, was endeavored to be met first, by strongly marked archiectural lines, horizontal in this case, dividing the house into base, vall, and frieze; econd, a simple oof unbroken by lormers and vith very wide aves; third, asement winlows with leaded glass throughout; fourth, a olor-scheme of rich brown, alnost sienna, for he body of the building, and a ight yellow cher for the rieze. The posiion of the house n a slight terace helps to give it dignity. The sash and interior trim, which is pine, is finished in flat white paint, and the interior scheme is worked out in light colors, forming a delicate contrast with the white woodwork. The floors are hardwood and the plumbing first-class.

The cost of this building, not including architects' fee, was as follows:

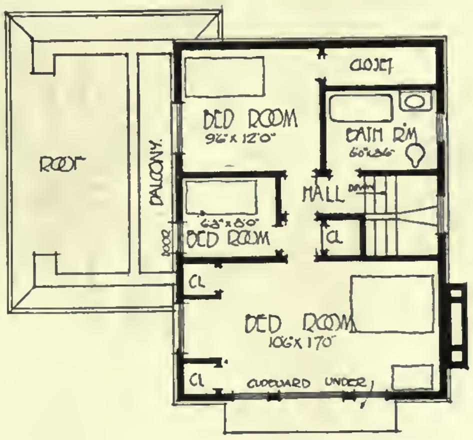
Masonry	$345.00	Hot-water heating	$252.00	Painting	$130.00
Carpentry	1,050.00	Glazing	75.00	Hardware	42.00
Plumbing	320.00	Grading	40.00		
Plastering	130.00				

Total, $2,384.00

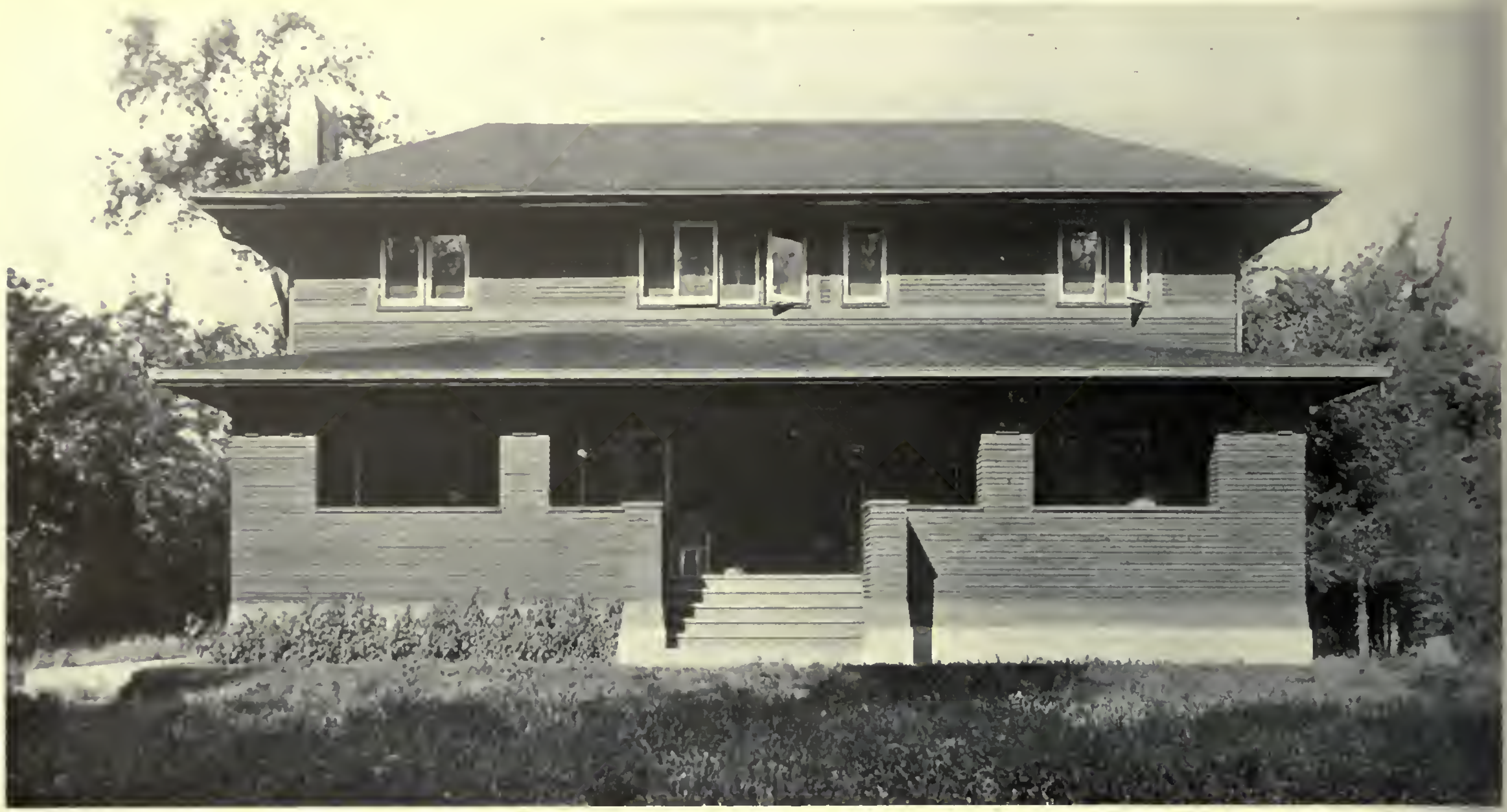
This of course is an extremely low price for a house, and in this case the price has been kept down by frankly excluding an attic with its space and windows, and making six rooms instead of eight or ten. The living-room and principal chamber, the two most important rooms in any house, are large and comfortable in size and in design.



First Floor Plan.



Second Floor Plan.

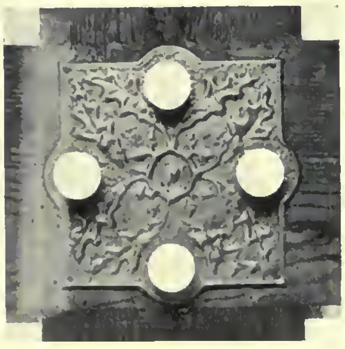


House for Mr. Barrett Andrews, Oak Park, Illinois

Tallmadge & Watson, Architects, Chicago

OAK PARK is a suburb of Chicago, about eight miles from the city hall, to the westward. It does not have the beautiful lake shore with which Evanston is favored, but it is a region of shady trees and grassy fields. Perhaps the most noticeable characteristic of the Illinois country is the prairie, the flat grass-and-tree-covered plains, across which muddy creeks meander slowly. Sometimes the flatness is varied by rolling country, though never rising into abrupt hills.

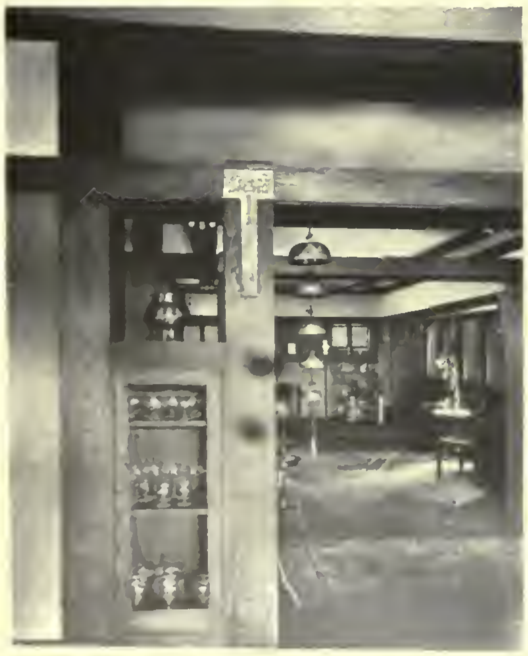
It is probably not too much stretch of the imagination to say that this flatness of line has influenced architectural design in the middle part of our country. Certainly it is true that much work designed by the architects of Chicago has this strongly horizontal feeling, and after all it is a keenly appreciative trait.



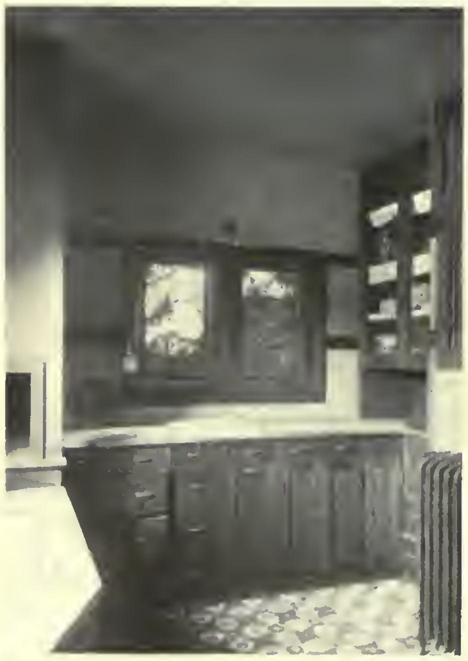
Ceiling Beam Ornament.

We do not spoil a broad panel, or a broad mantel, with a tall, thin picture.

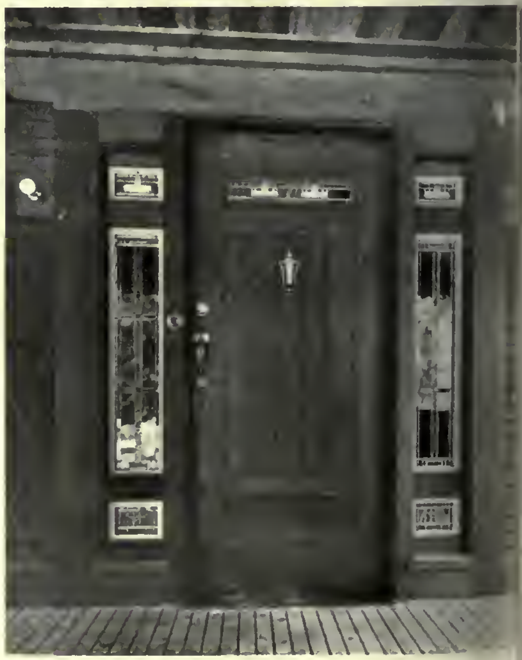
This feeling of broad, flat masses was strong in the architect when he designed this house. The program was that it should possess a large porch; that the living-room should look out on the back yard, in this case destined to be a garden; that it



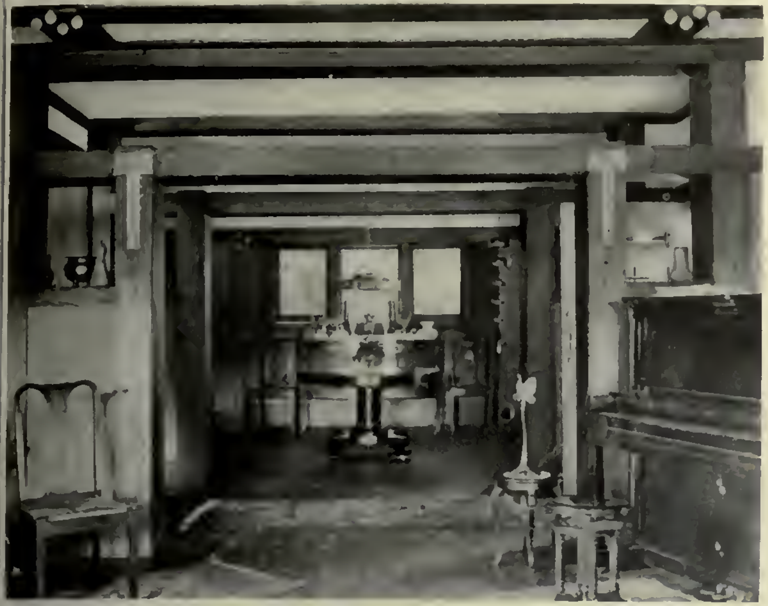
Living-room from Dining-room.



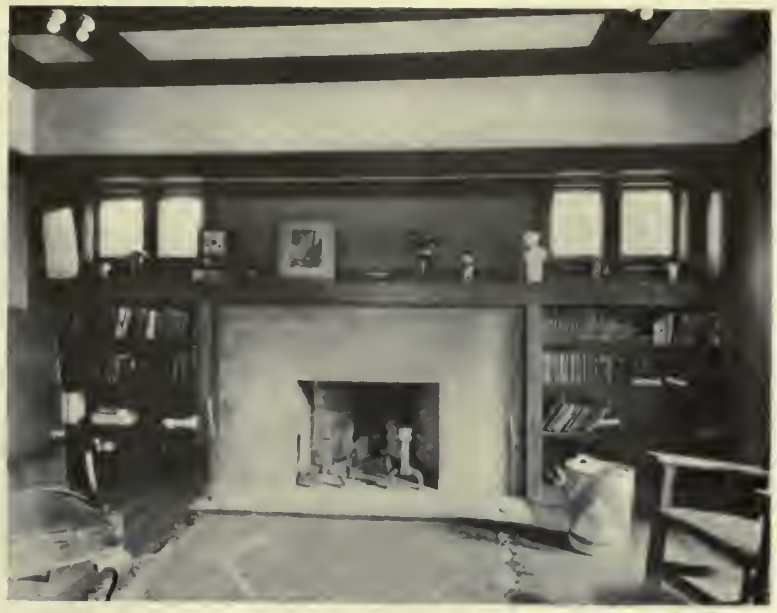
Kitchen.



Front Door.

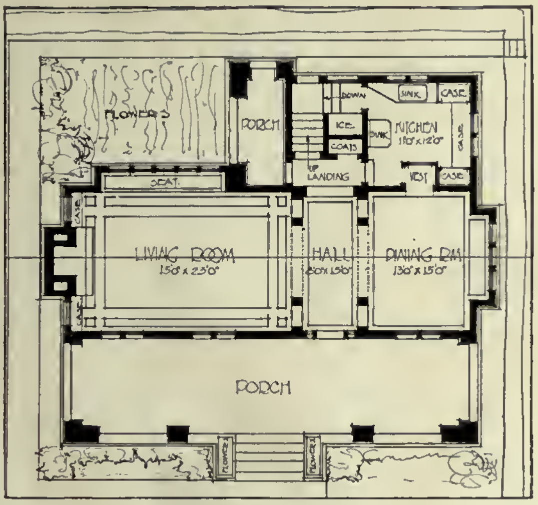


Dining-room from Living-room.



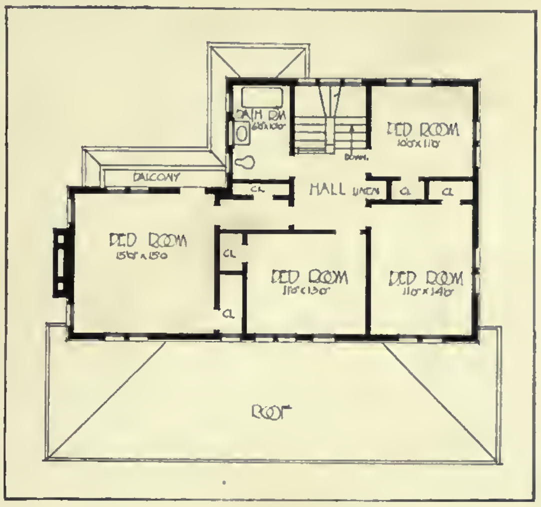
Fireplace in Living-room.

should be simple both in plan and in architectural treatment. The servant problem was also an important factor in this design, and the more or less chronic absence of that "rara avis" in our suburbs was forestalled in this house by the elimination of tiresome pantries and the substitution of a buffet kitchen only 9′ x 12′ in size which was put to the test recently in serving over one hundred people at a reception without any inconvenience. As a corollary to a possible servantless emergency, the stairs are in close communication with the kitchen and yet hidden from view from the living-room. The gradual relegation in the small house of picturesque front stairs, along with pantries and sliding windows, to the limbo of unnecessary and expensive things is significant of changing conditions in domestic science.

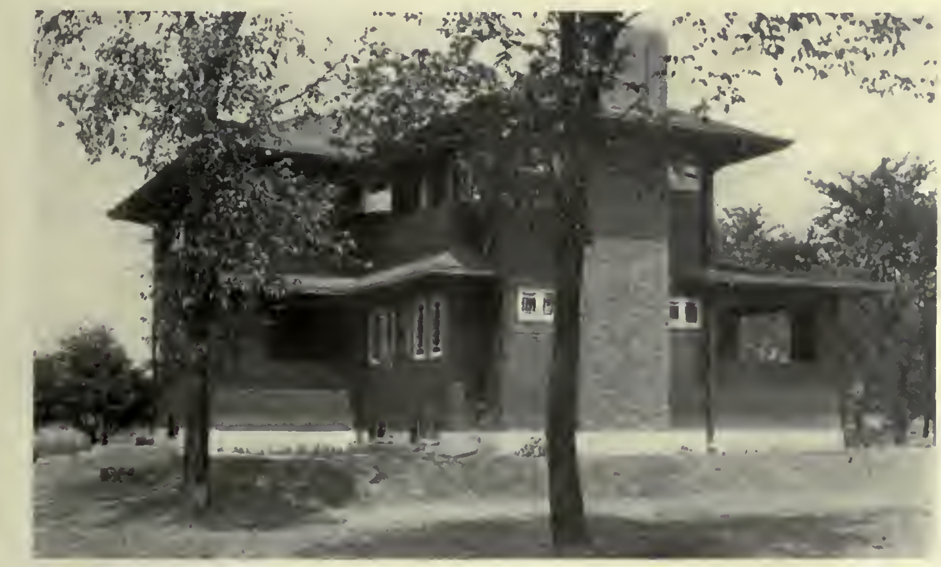


First Floor Plan.

The feature of the plan is the pronounced axial treatment of the fore part of the house, whereby one can stand in the living-room or dining-room and obtain a vista of forty feet or more. The resultant effect is that of a large house, although in cubical contents the house is small. The open-beam treatment between hall and living and dining rooms on either side is interesting, as well as the lighting scheme, consisting of clusters of electric lights, the sockets of which are counter-sunk into hammered brass plates fastened to the intersections of the ceiling-beams. The entire first floor is finished in oak, with oak floors stained a dark brown and with walls tinted a light golden ocher, with still lighter shades on the ceiling and frieze. The entire second floor is finished in white enamel, with maple floors. Plumbing and hot-water heating are first-class. On the exterior a strong horizontal treatment was adhered to throughout. The lumber is rough and stained a dark brown which almost suggests green. The roof and chimney are stained olive-green. All the windows are casement, opening out and filled with leaded glass and sash painted a flat white. The contrast between these delicate lines and the dark woodwork is very effective.



Second Floor Plan.



View of Side.

The cost of the building, not including architects' services and landscape work, is as follows:

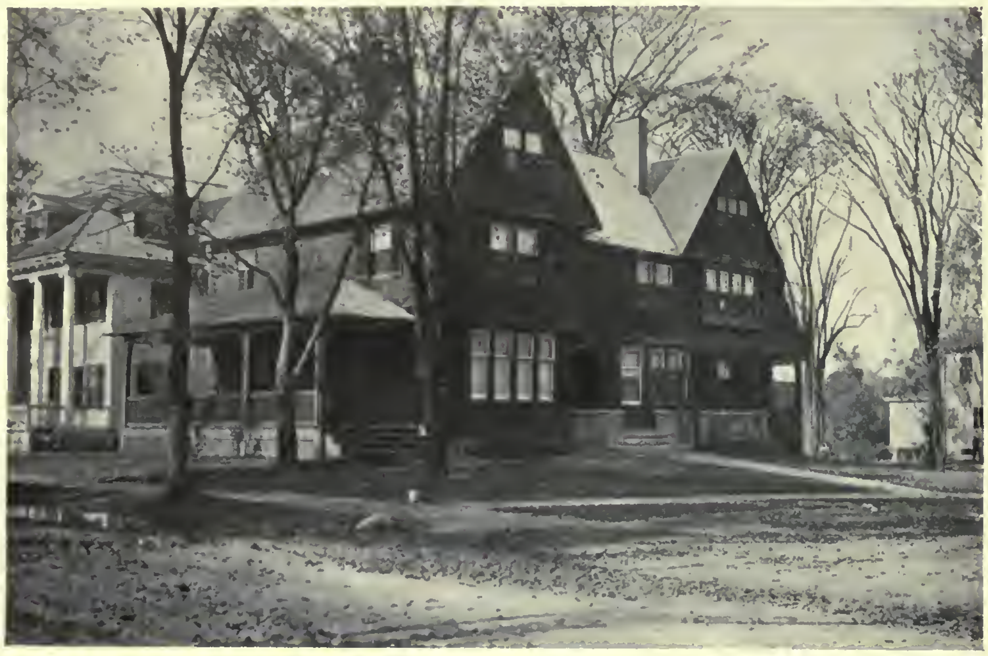
Masonry	$566.00
Heating	358.00
Plumbing	362.00
Carpentry	2,525.00
Electric wiring	75.00
Plastering	225.00
Electric-light fixtures	40.00
Painting and glazing	350.00
Hardware	90.00
Art glass	70.00
Total	$4,661.00

The architects' services in these small houses range from six per cent to ten per cent of the cost.

House of W. Bolles Baldwin, Esq., Pittsfield, Mass.

Harding & Seaver, Architects, Pittsfield

THERE is a certain novel charm about a plaster house, though this novelty is rapidly giving way to custom, as the number of plaster houses increases, whether in half-timber or plain. A small stone house is rarely cheerful. Again, there is a certain crispness, and a certain brilliancy, though this is often accompanied by a coldness of effect, in a white clapboard-covered house. This style is illustrated on this page, to the left of the Baldwin house. But for a pleasant vision of a modern home, on the elm-shaded street of a small New England city, one cannot imagine anything more charming, more full of repose, than the Baldwin house itself.



View of Entrance Front.

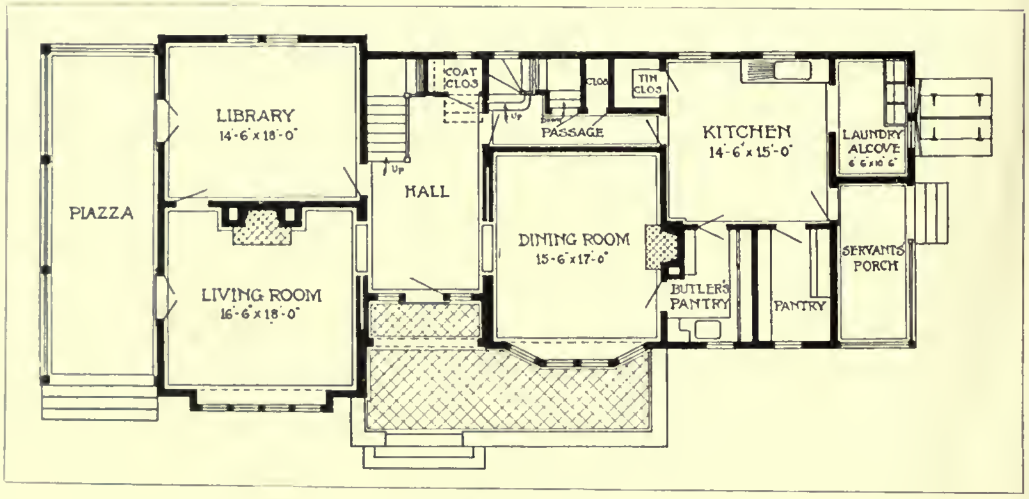
There is really no attempt at architectural effect, and in this respect it may be contrasted again with the adjoining house, whose white columns have absolutely no structural value, and whose cornice has no sheltering value at all against wind and rain. We might add that the railing between the dormers and that around the roof-deck are equally superfluous from the point of view of usefulness.

The Baldwin house is one which is carefully planned, with rooms of good size, all well lighted with groups of windows on the axis of each room. Moreover, the second-story rooms are almost wholly directly over the first-story rooms, the ideal plan for symmetrical and simple exterior effect. This planning, and the resulting design of the gables, completed the problem of this house. There was no exterior detail of any sort. Whatever charm the exterior does possess is due to its gables, its symmetrical grouping of windows, its covering of brown shingles with green trimmings, and its underpinning and entrance balustrade of light brown local stone. This stone comes out of the quarry in fairly smooth pieces, similar to the seam-faced granite of Weymouth and Hingham.

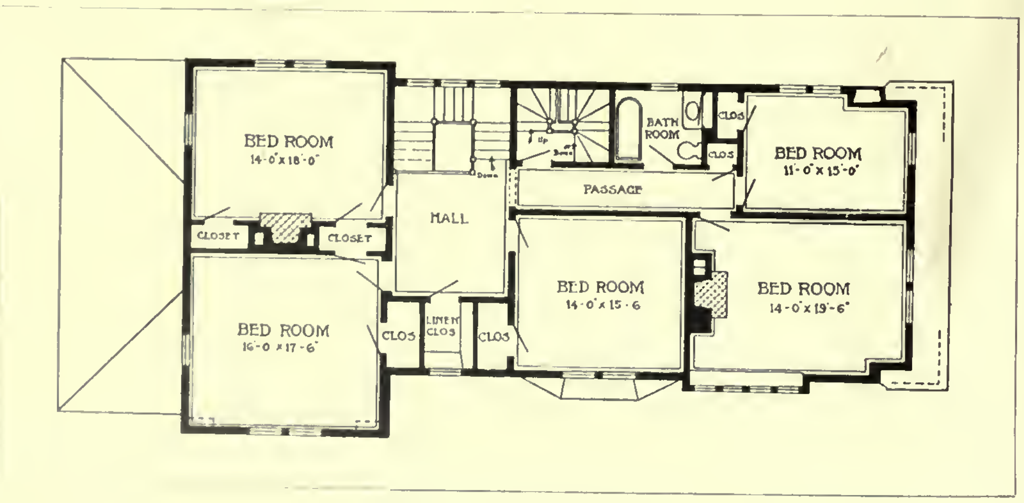
The house is on the corner of two streets, in what might be called the suburban part of Pittsfield, which is a residential city of about twenty thousand inhabitants. The long side of the house is toward the east, thus giving morning sunshine in all of the bedrooms, and sunshine throughout the day in the two principal bedrooms and in the living-room and library. The dining-room is a most delightful room for the morning meal.

The main staircase is well lighted and central, giving good access to the chambers. The servants' staircase is so placed that it connects the kitchen directly with the servants' rooms in the attic, and may be cut off from the second floor by a locked door. Bathroom, stairs, and closets are all ranged along the west side of the house, thus giving a simple system of plumbing. The bedroom fireplaces are a source of comfort in the winter months; for a blazing fire on frosty mornings is a great assistance in starting the day in good humor, and equally pleasant for retiring.

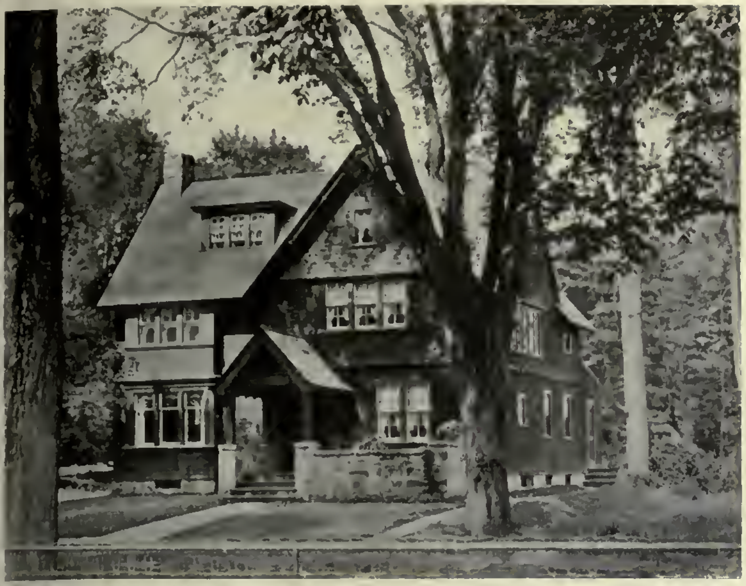
This house was built in the winter of 1900, at a cost of a little less than eight thousand dollars, at a time when building was comparatively expensive. The interior finish is simple, being entirely of whitewood, painted, and cypress finished in natural color. The floors throughout are of Southern hard pine. The heating is done by the straight hot-water system.

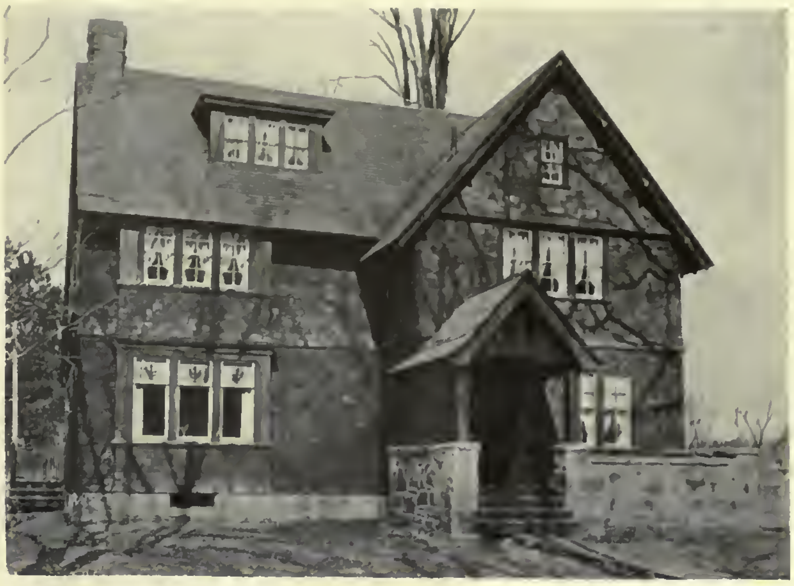


Plan of First Floor.



Plan of Second Floor.





House for Henry M. Seaver, Esq., Pittsfield, Mass.

Harding & Seaver, Architects, Pittsfield

THE house faces east on a rather narrow suburban lot, where it is probable that houses will be built both to the north and the south. There is no doubt but what with plenty of land to the south side of the lot most people would choose to have one or more windows on the south side of the living-room, but in this case, as a house will probably be built near the south side of the house, it was thought decidedly better to have no view on the south side of this room. The windows over the seat beside the mantel are high casement windows which let in a great deal of south light, and which never require any shades in the summer-time, on account of numerous trees not far away. Needless to say, the piazza at the rear of the living-room is a very delightful feature of the house, and its seclusion can always be kept by means of a trellis and vines near the railing on the south side.

The dining-room is large and comfortable, and of good proportions for setting a large table if necessary. The kitchen is well lighted and well appointed, with close access to the china-closet and to the laundry, which is on this floor, thus "saving steps." The disposition of the other rooms needs no particular comment. The hall and staircase are arranged symmetrically on the main axis of the living-room, which gives a certain sense of regularity which is desirable even in a house of this cottage type. Although most of the time it is desirable to have a house as small as this all open from one room to another, yet without doubt there should be one place which can be shut off to afford a more certain sense of privacy. Such a small room we have on the northeast corner.

On the second floor the large bedroom, although irregular in shape, allows a very convenient disposition of the various articles of furniture. A balcony leading from it is completely retired and is very desirable, especially as the door can be left open almost continuously in the summer-time.

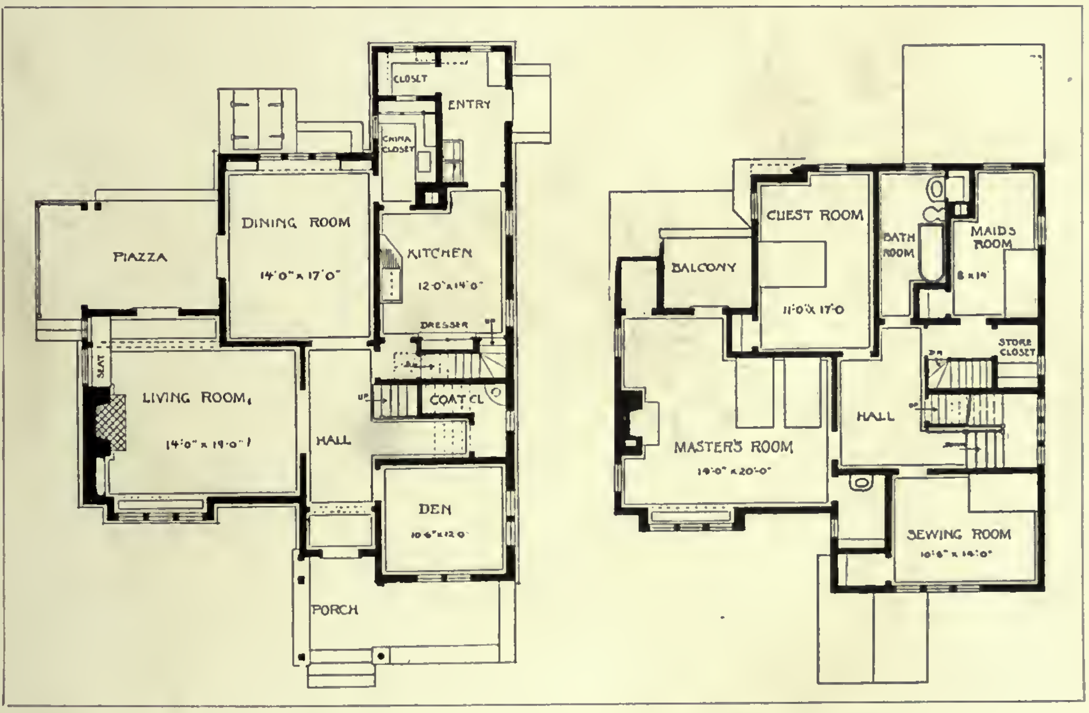
The cost of this house in 1905 was as follows:—

Cellar-digging, drains, planting, and walks	$471.00	Painting	$464.00
Mason-work, plaster	836.00	Leaded glass	21.00
Fireplaces	67.00	Wall-paper	89.00
Carpenter-work, lumber	3,047.00	Shades	26.00
Plumbing and heating	647.00	Mantels	101.00
Gas-piping	26.00	Screens	48.00
Electric wiring	37.00	Gas-fixtures	51.00
Hardware	63.00	Total	$5,994.00

The exterior of the house is straightforward without unnecessary decoration. The windows are grouped on axes where possible, and their small panes with white sash-bars give a scale to the house which is lost when single large panes of glass are used.

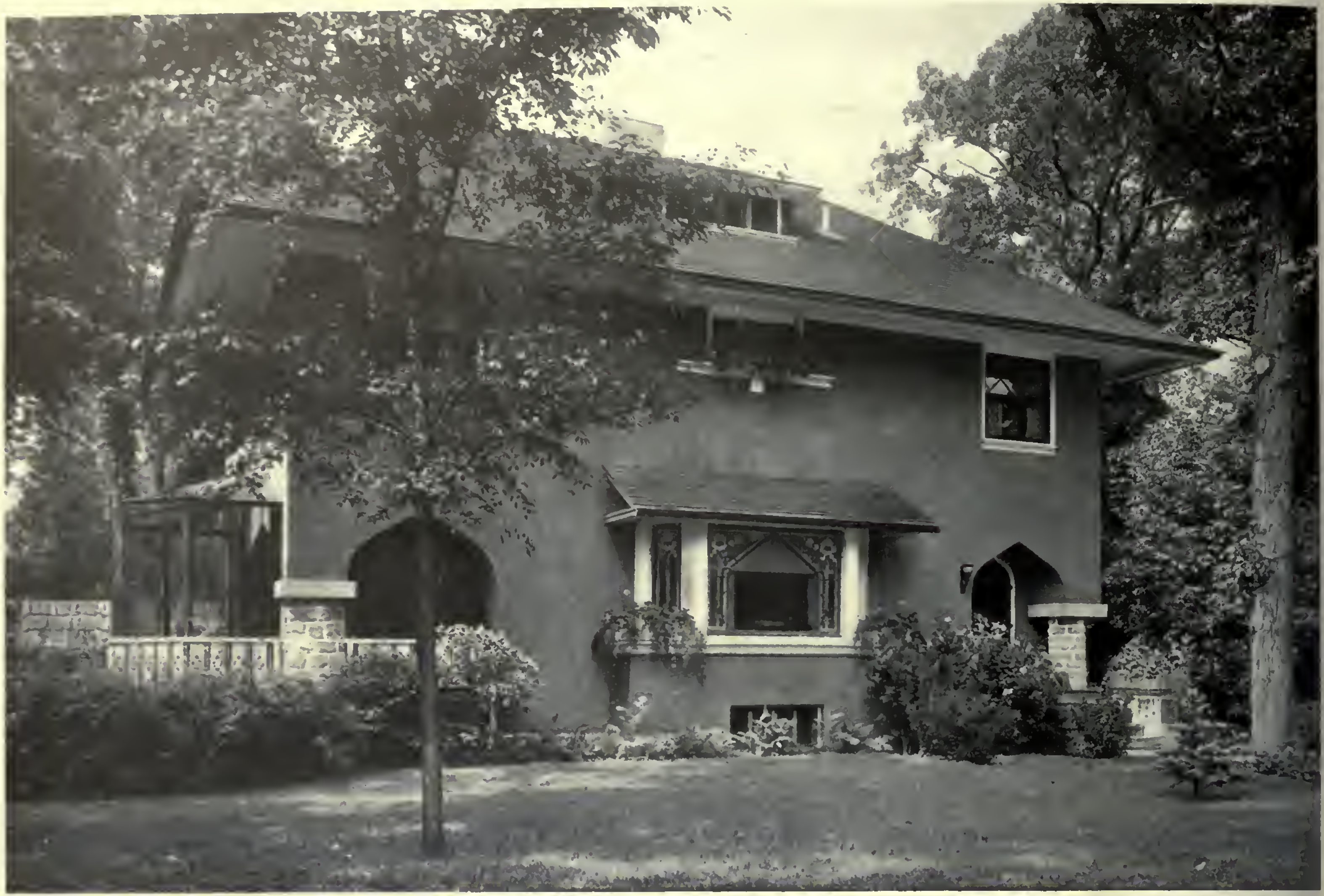
The uncommon color-scheme of the living-room has proved very satisfactory. The wall-paper is brown in tone, and of silklike texture. The woodwork is painted a coffee color. The effect is decidedly light and pleasant.

The dining-room is divided into large plaster panels by means of molded strips running from the chair-rail to the cornice. The plaster below the chair-rail, as well as the strips, is painted white, the panels being filled with a two-toned wall-paper.



First Floor Plan.

Second Floor Plan.

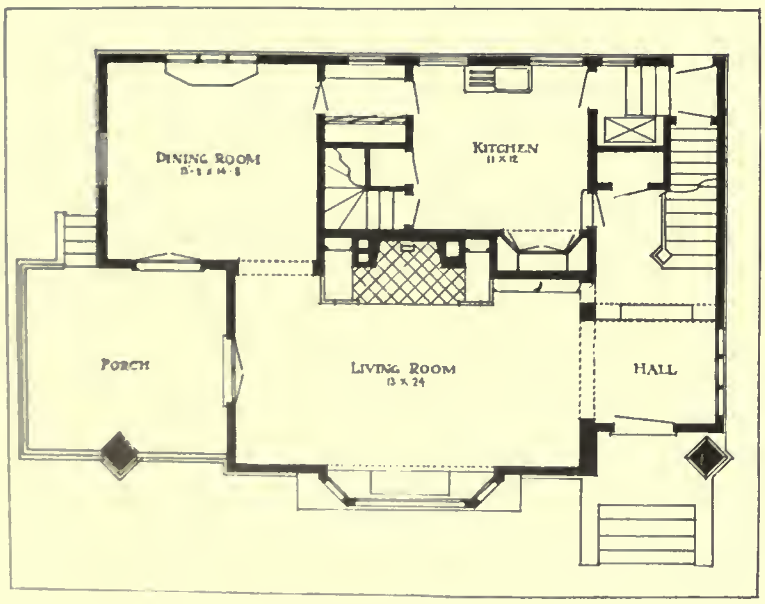


Residence of Mr. Charles Roe, Kenilworth, Illinois

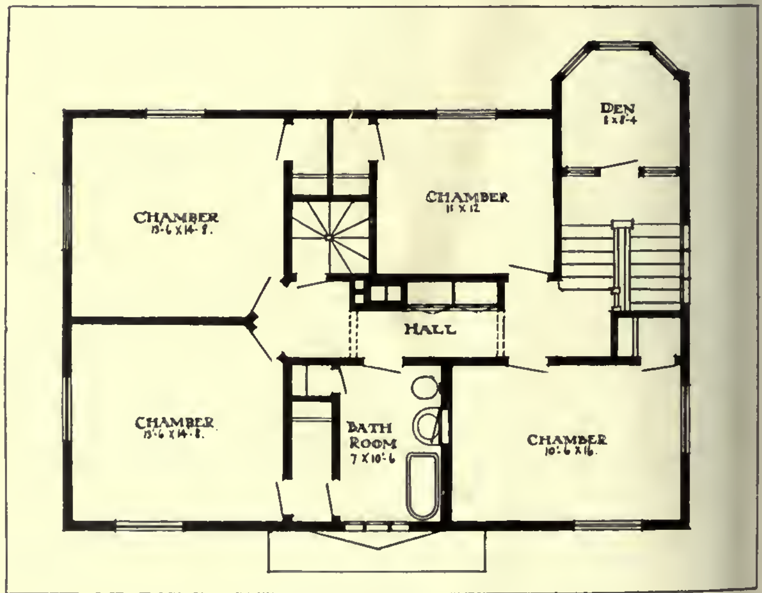
George W. Maher, Architect, Chicago

ABOUT fifteen miles north of the center of Chicago is Kenilworth, on the shore of Lake Michigan. It is a suburb of Chicago, and a spot of quiet and rest, doubly homelike after the tumult of the great city. This homelike quality is a treasure which was sought after in the design of this house, mainly through simplicity of plan and elevation. The result is not architecture of any particular school, but rather a rational growth of design from ideas advanced by the occupants-elect of the house. The first floor is designed to open up comfortably in order to present the largest size with a small area, to give a homelike appearance, and to avoid a cramped effect.

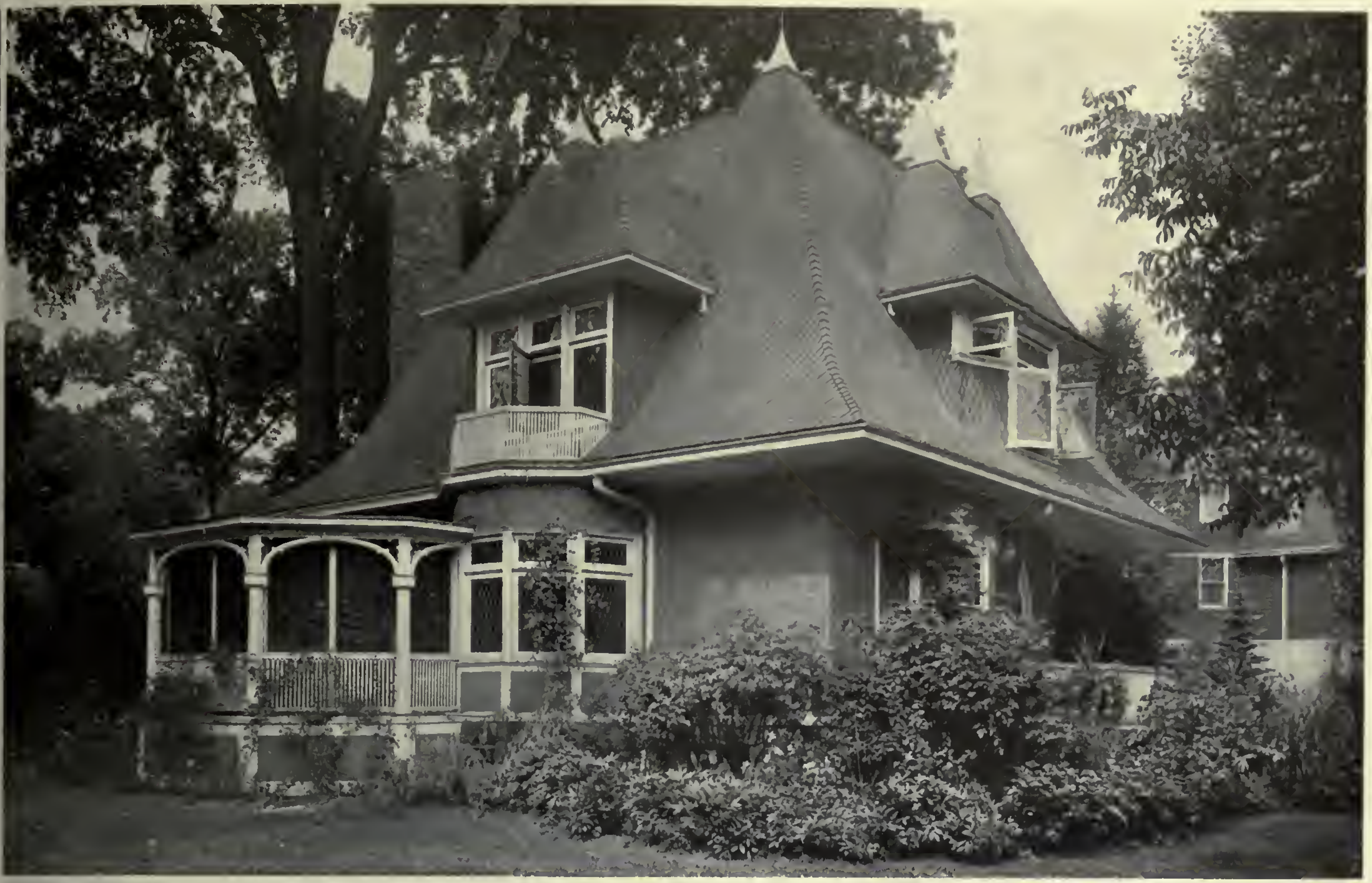
The living-room is a joy forever, with its fireplace in the center of the long side of the room. This is the right portion for a fireplace in a long room, for both practical and artistic reasons.



Plan of First Floor.



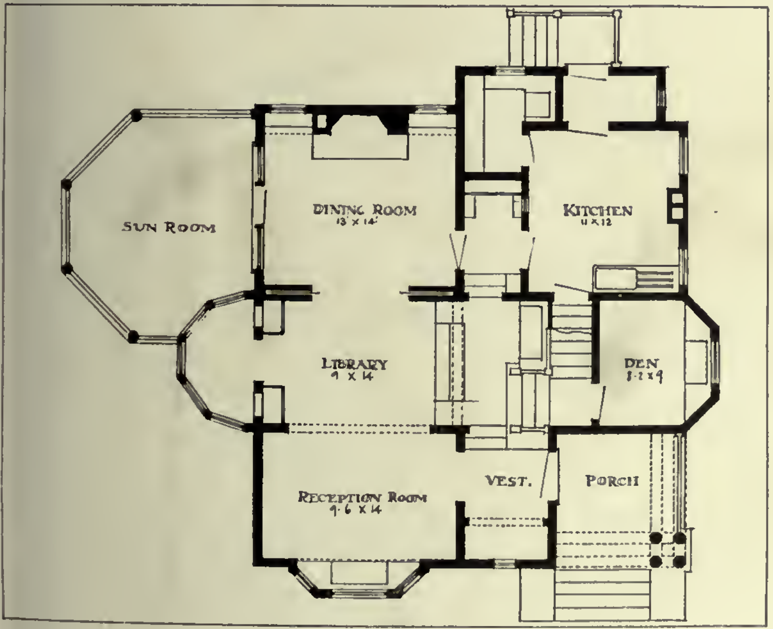
Plan of Second Floor.



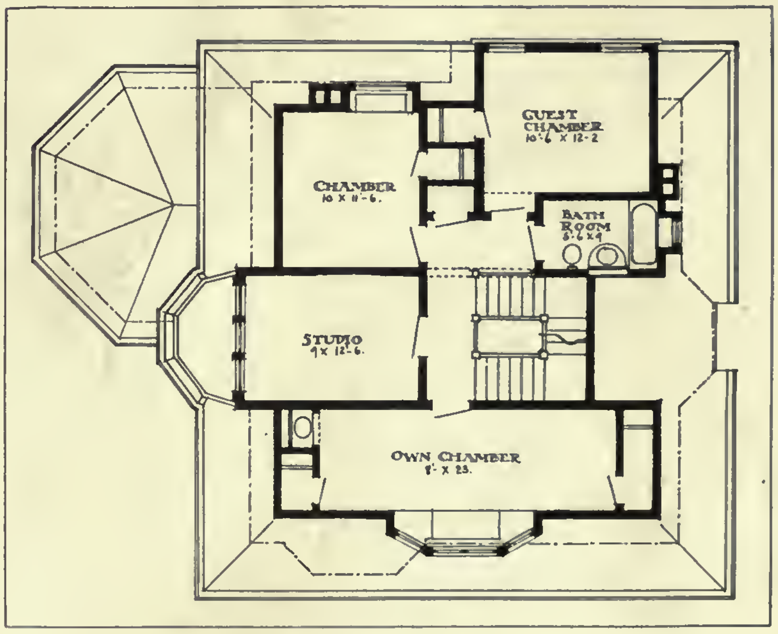
A Residence at Kenilworth, Illinois

George W. Maher, Architect, Chicago

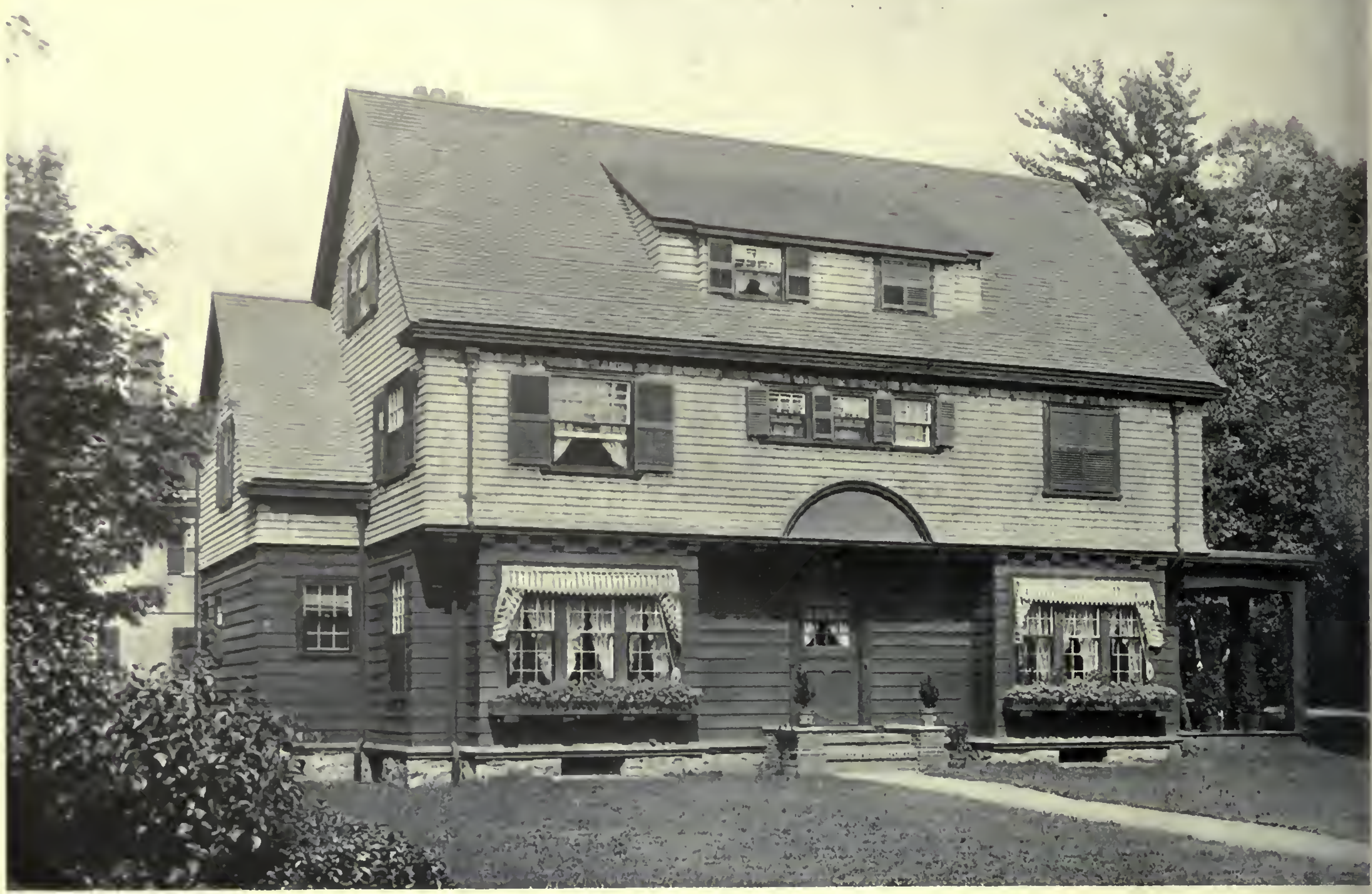
THIS design certainly does not leave the beholder calm; it is distinctly disturbing, so piquant is its character. It has a flavor of Chinese, Scandinavian, and Gothic; and in its situation among great trees and shrubs, it makes a picture from every point of view. There is nothing of the strong and heavy horizontal lines which one usually associates with Mr. Maher's work; on the contrary, the peaks and valleys of the roof, the network of the shingles and diamond panes, the branchlike design of the piazza arches, all give a fanciful airy design which reminds one somewhat of a Swiss chalet, and yet it is unlike it. The first-floor plan shows great openness; the second story shows a unique owner's chamber. Both this house and that on page 52 have hardwood finish in the lower story, hot-water heating, and open plumbing. Their cost ranges from $5,000 to $8,000.



Plan of First Floor.



Plan of Second Floor.



House at Chestnut Hill, Massachusetts

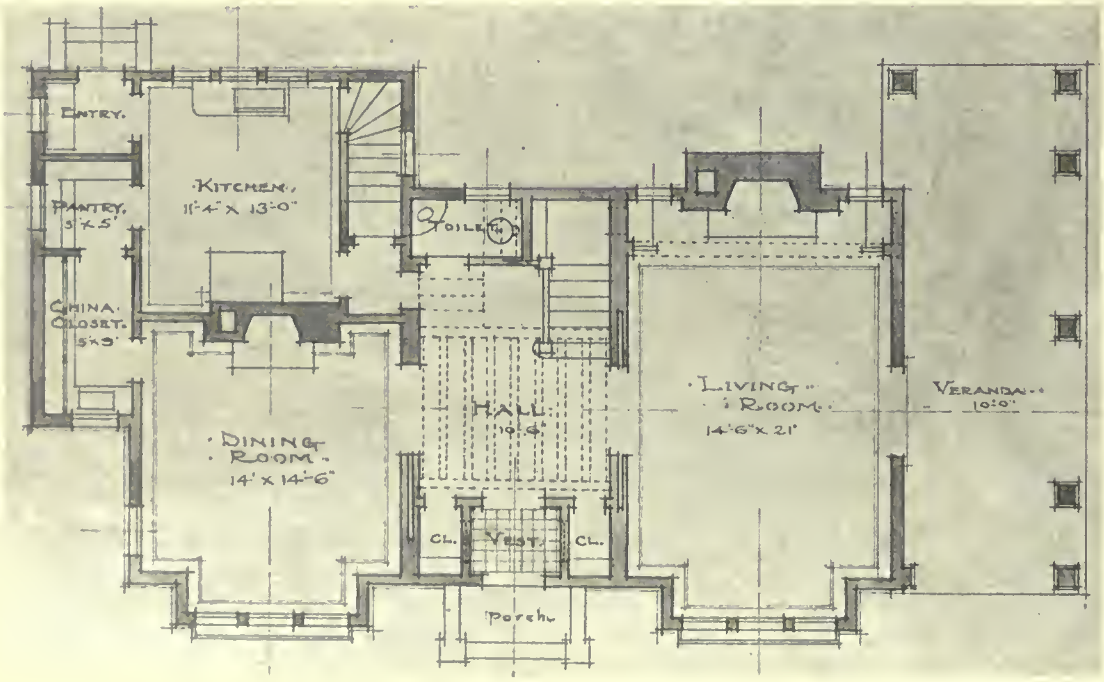
J. Lovell Little, Jr., Architect, Boston

IN view of the fact that this house was built to sell, the problem was to produce a design which, being of wood and standing in a closely built neighborhood of wooden houses, should have a character and distinction of its own. Such a requirement given to an architect might cause discouragement, and would do so in most cases, for there would be visions of "art glass," towers and minarets, terra-cotta lions on each side of the front door, panes of glass bent to fit the curve of the parlor bay window, et cetera, et cetera, to the bitter end.

But the public taste is being gradually leavened with better things. A good design, when carried out well, has a far-reaching effect, especially in later years, when the daily passer-by becomes used to it; and the taste of real-estate agents has undoubtedly improved in a large degree.

As this house was built for the public, so to speak, and not for an individual client, it was necessary that the plan should be thoroughly practical; while both exterior and interior had to be attractive, as well as distinct in character, though without affectation or bizarre design.

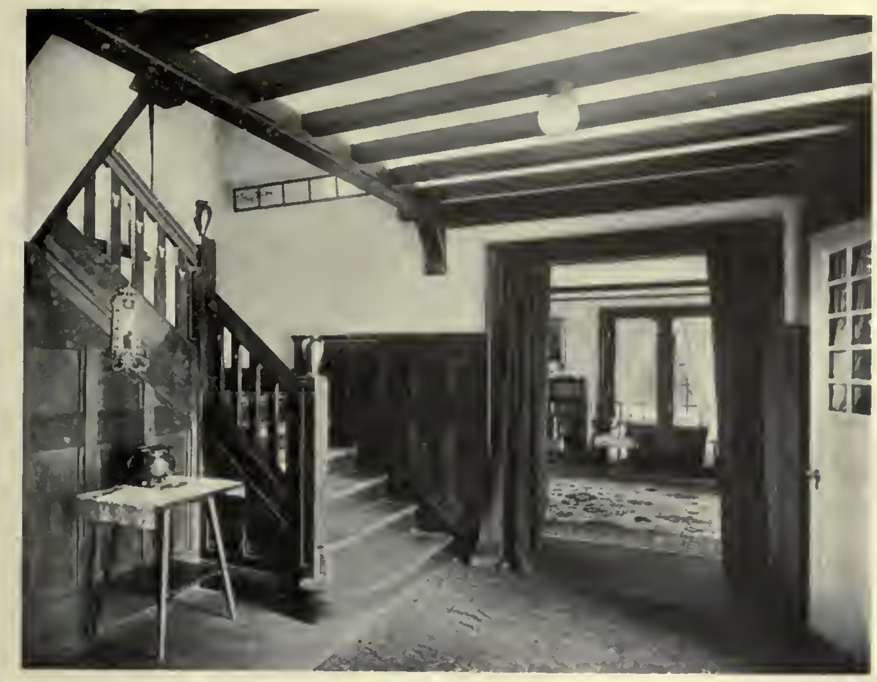
This sounds like a large order, but it is believed that in the present case the requirements have been fulfilled. Moreover, it is believed that the average man (that mythical creature) prefers a thing of this sort to the unspeakable, betowered monstrosity. In fact, are not the archi-



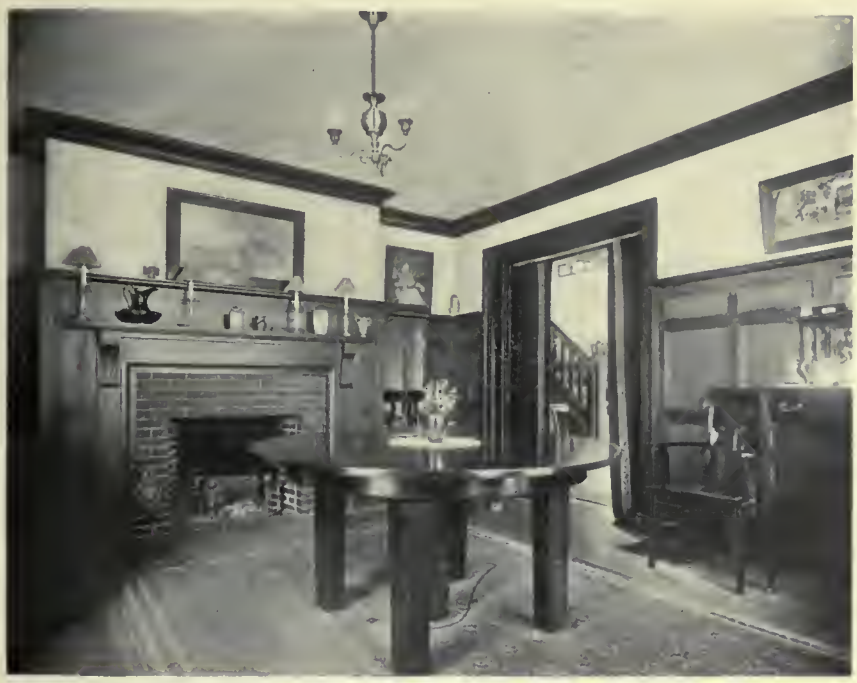
First Floor Plan.

tects who drew those houses of 1855–1885 more to blame than the dwellers therein? Moreover, is it not encouraging to think that the increasing cost of materials is likely to foster the increase of simple designs like the one shown here?

In this case one result, which might be considered a drawback, and which has proved the reverse, is that the house, viewed from the street, looks decidedly small. With this as a first impression, one is agreeably surprised to find on entering the house an impression of spaciousness, with large-sized rooms. And on the third floor one finds an unusual amount of room for a house of this size. As in the other house (on page 39) by the same architect, the symmetrical, square-angled planning has resulted in the largest amount of space from the total floor-area of the house.



Hall, looking toward Living-room.



Dining-room.

On the outside the walls, up to the level of the second floor, are covered with rough sawed cypress siding stained a rich brown. The same stain has been applied to the exterior trims and moldings. The second-story walls are shingled, the shingles being left unstained to the weather.

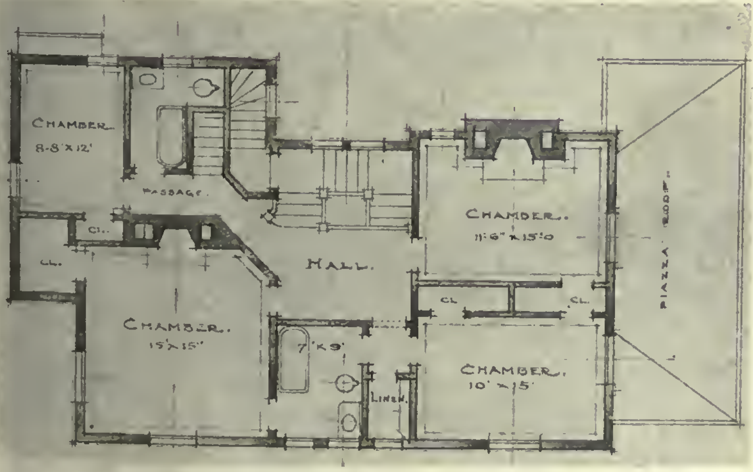
The finish for halls, living-room, and dining-room is North Carolina pine. This wood is stained and waxed, giving a dull finish of a very beautiful texture. Some day this same North Carolina pine will be given its due, and will then be recognized, *when carefully selected*, as one of our most beautiful woods, fitted to grace any situation.

The plaster panels are painted and finished flat, in a color a shade or two lighter than the woodwork. The walls are tinted in water-color, this idea being carried out throughout the house, except in the bathrooms and service portion, where the walls are painted. The woodwork in the chambers and baths is painted white. The floors throughout are of hardwood, those on the first story being of quartered oak. The heating is done by a hot-air furnace.

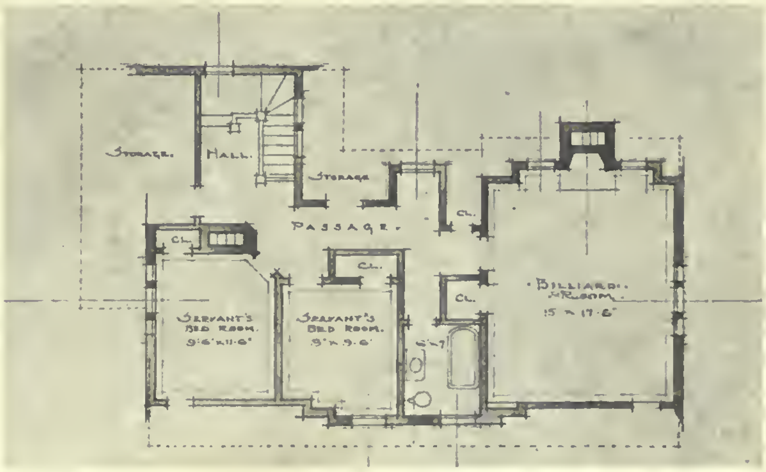
This house was completed in the summer of 1905, the following being a statement of the cost:

General contract, including excavation, stonework, grading, brickwork, fireplaces, carpentry, gas-piping, electric wiring, painting, hardware, etc.	$6,687.50
Plumbing	1,133.00
Heating	301.00
Total	$8,121.50

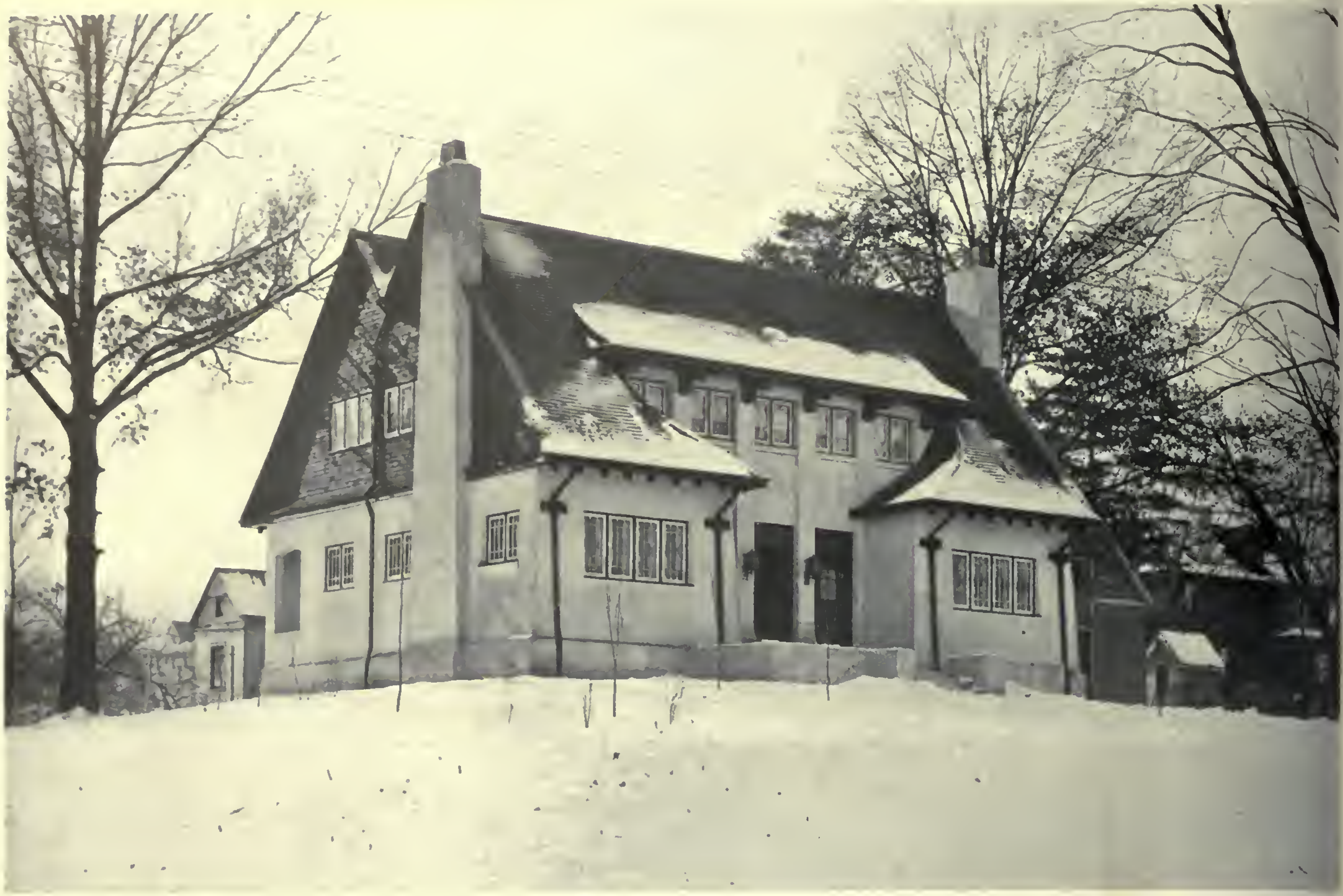
This is a very moderate price if the finish, the three bathrooms, and the three fireplaces are taken into account. It demonstrates, among other things, that if a simple, plain scheme is carried out in plan, and an equally simple scheme is carried out for the exterior, a result full of lasting charm can be secured — which will sell. Those who doubt this latter statement ought to accompany a real-estate agent upon a sightseeing trip and see the value set upon a design like this, in contrast to the value set upon a house of irregular plan and erratic exterior, such as was desired a few years ago, when the jig-saw and the lathe ruled architectural design.



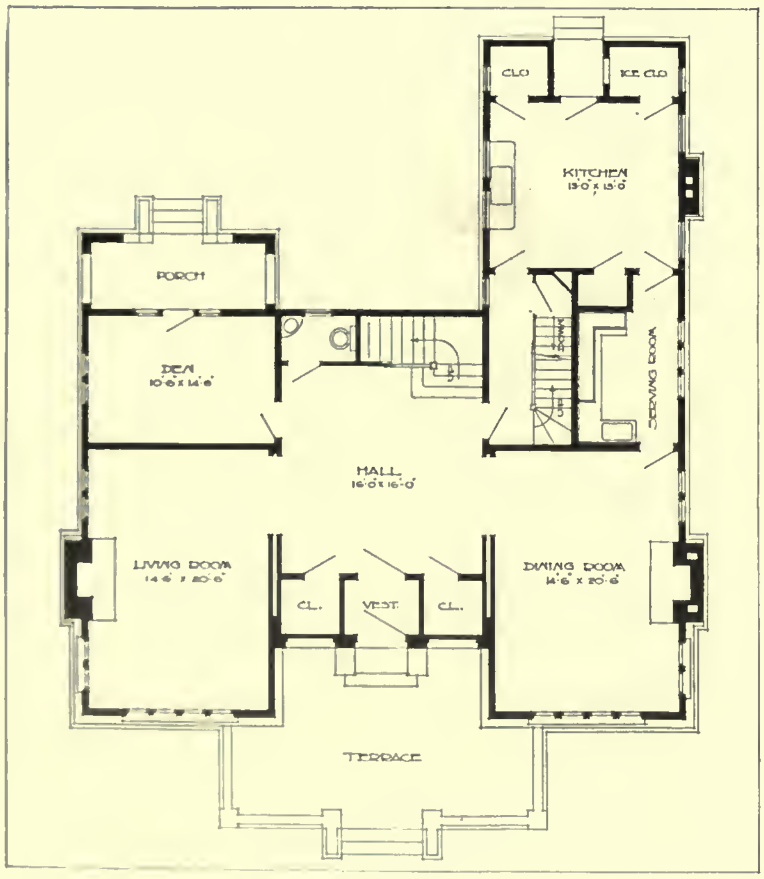
Second Floor Plan.



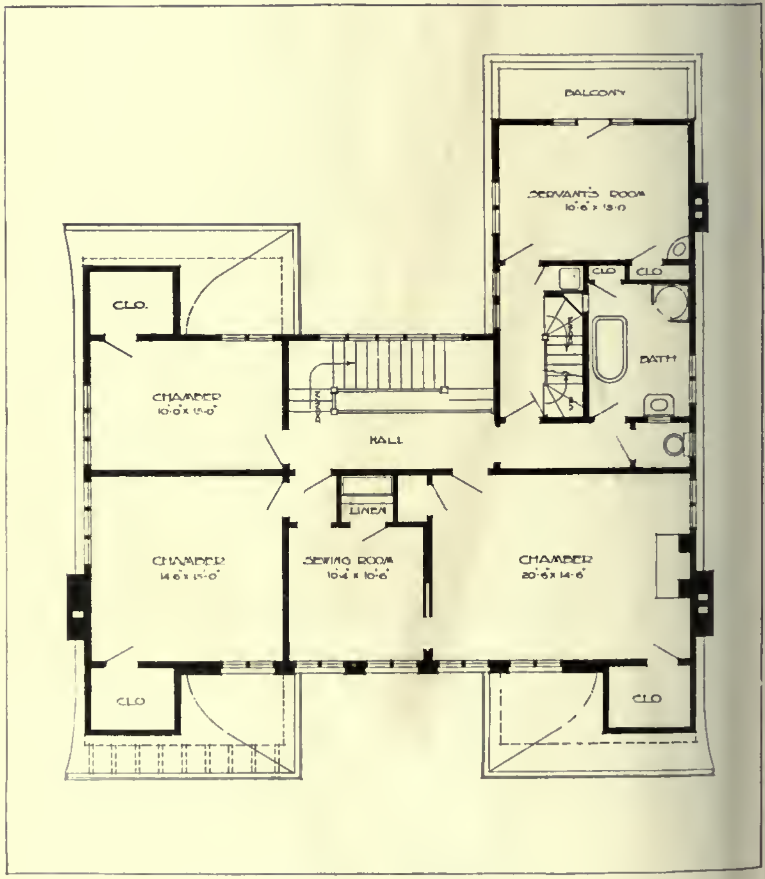
Third Floor Plan.



ENTRANCE FRONT.



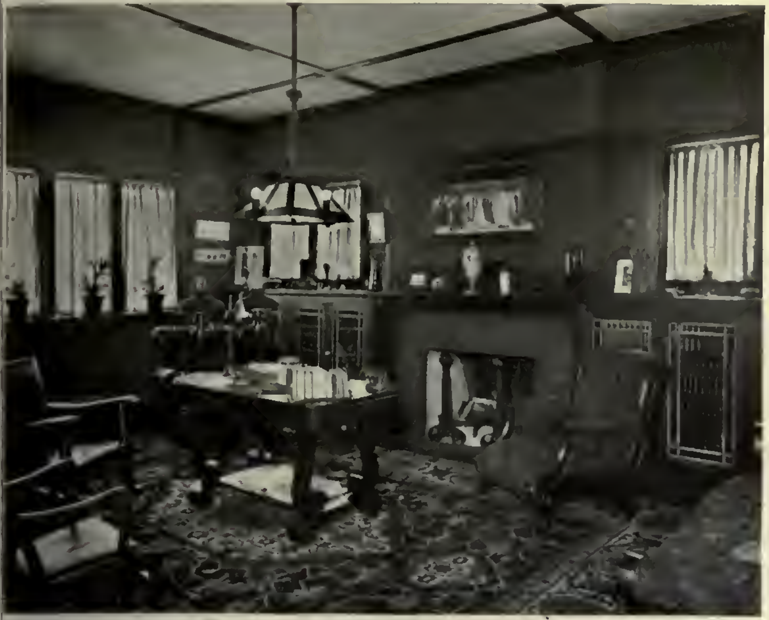
FIRST FLOOR PLAN.



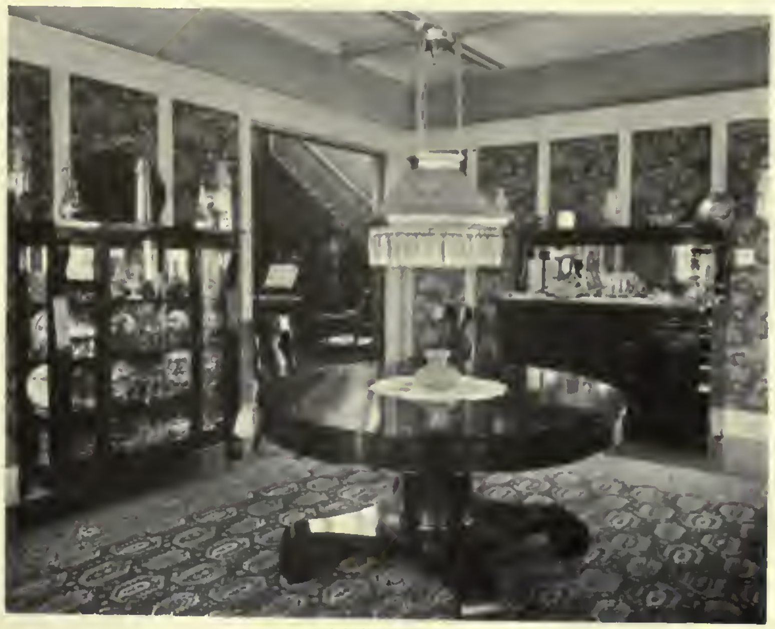
SECOND FLOOR PLAN.

RESIDENCE OF RUDOLPH TIETIG, ESQ., CINCINNATI, OHIO.

TIETIG & LEE, ARCHITECTS, CINCINNATI.



Living-room.

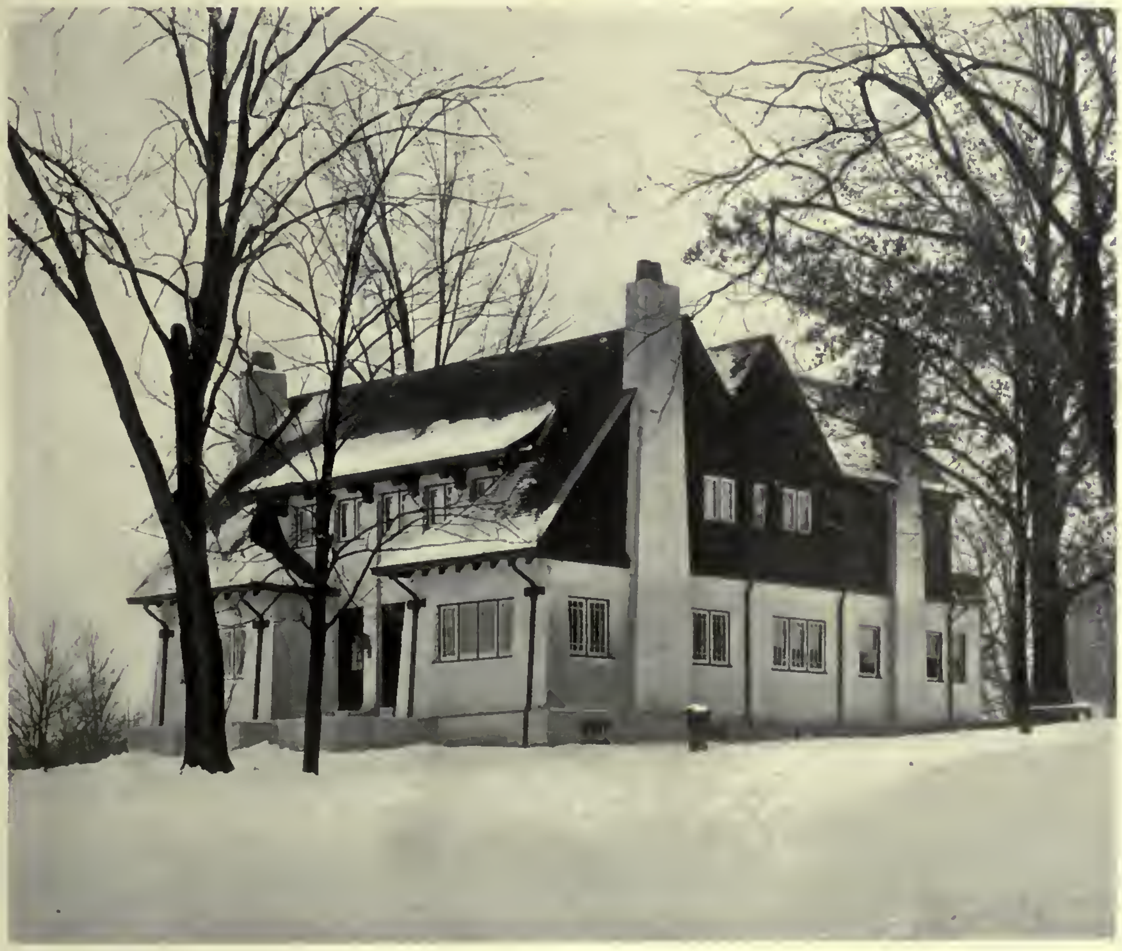


Dining-room.

Residence of Rudolph Tietig, Esq., Cincinnati, Ohio

Tietig & Lee, Architects, Cincinnati

AS the illustrations show, this house is on a corner lot, well above the street, so that a good view is had of Hyde Park, the suburb of Cincinnati in which the house is built. There are many large trees close by, and the neighboring properties are large. Although the house faces north, all of the rooms, particularly the living-room, den, and the porch leading from the den, have excellent views.



A symmetrical plan has been adopted, for this in the long run makes the most comfortable and satisfactory house. The principal rooms are all large in dimensions, with window groups and fireplaces on axes.

As may be seen from the plan, the kitchen and serving-room have been designed for good service, yet their position is secluded from the main body of the house. Both are large, well lighted and ventilated, and the former has no less than three closets leading from it.

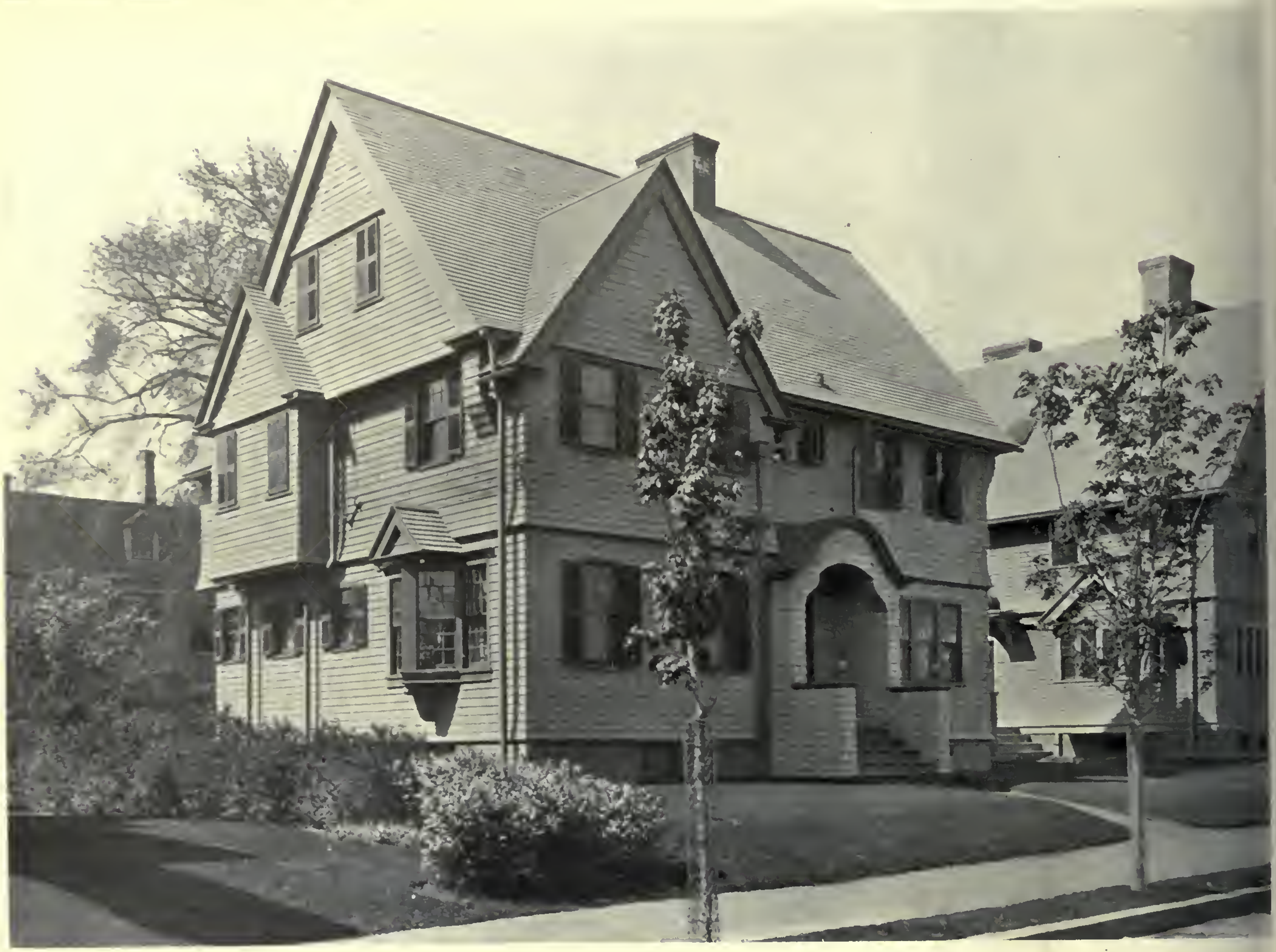
The two closets leading from the front hall are of great convenience, and the windows in them make it practically impossible for one to walk away with the wrong coat and hat, a constant source of annoyance to the owner of any house whatever.

All of the chambers on the second floor get sunlight and air on two sides, insuring coolness in the hot months, and each is provided with a large closet. The sewing-room, with its linen-closet in connection, is a source of great convenience to the housewife.

The outside is of moss green shingles and gray cement plaster, with a very rough finish. This is put upon metal lath fixed to three-eighths inch furrings, instead of the usual seven-eighths pieces. The architects believe that by using narrow furrings the plaster is flattened out when forced through the lath, and thus a very strong key is secured.

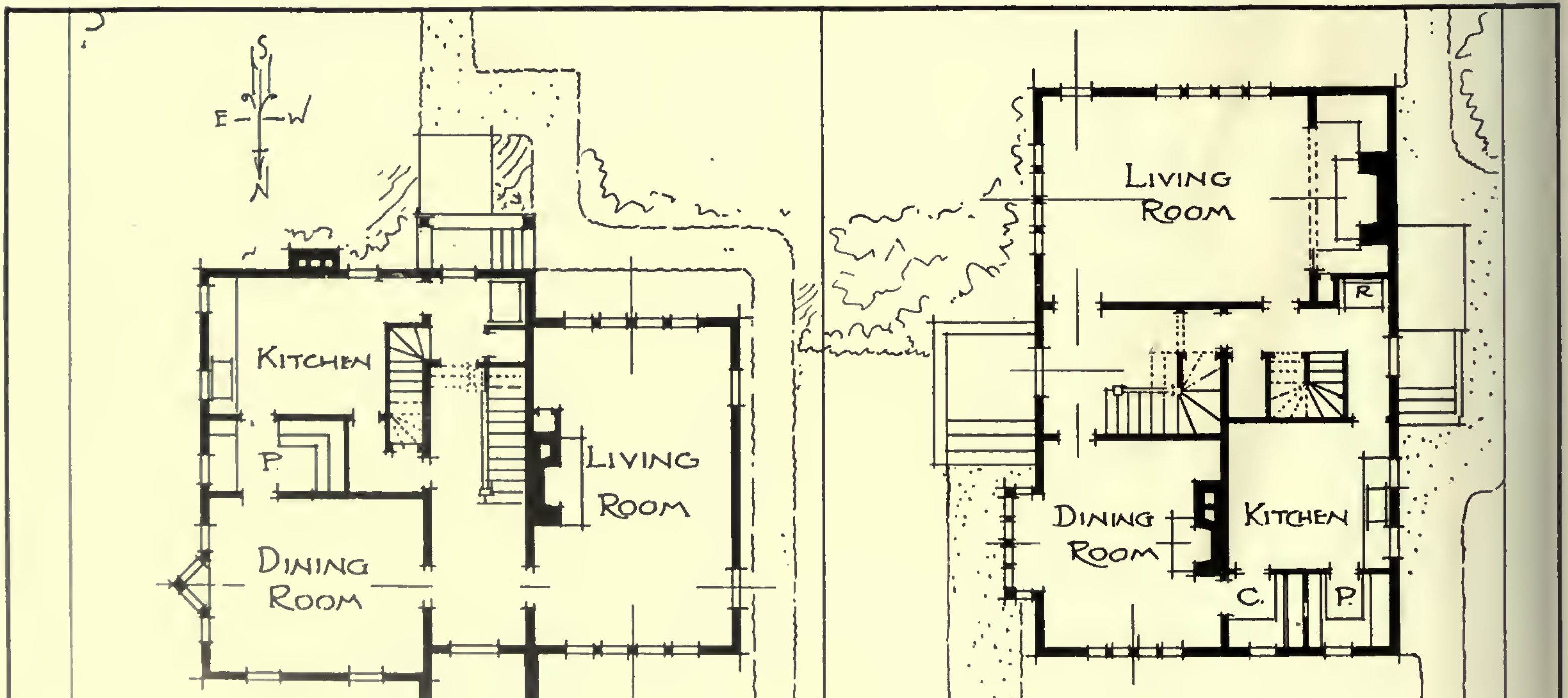
The twin gables are a constant source of anxiety in any section of the country where heavy snows are likely to occur. In this case the broad metal apron and a well-designed conductor have taken care of them perfectly.

The living-room and hall are finished in chestnut, stained a rich brown. The dining-room is in poplar, with gray rubbed enamel finish. Casement windows with metal screens are used.

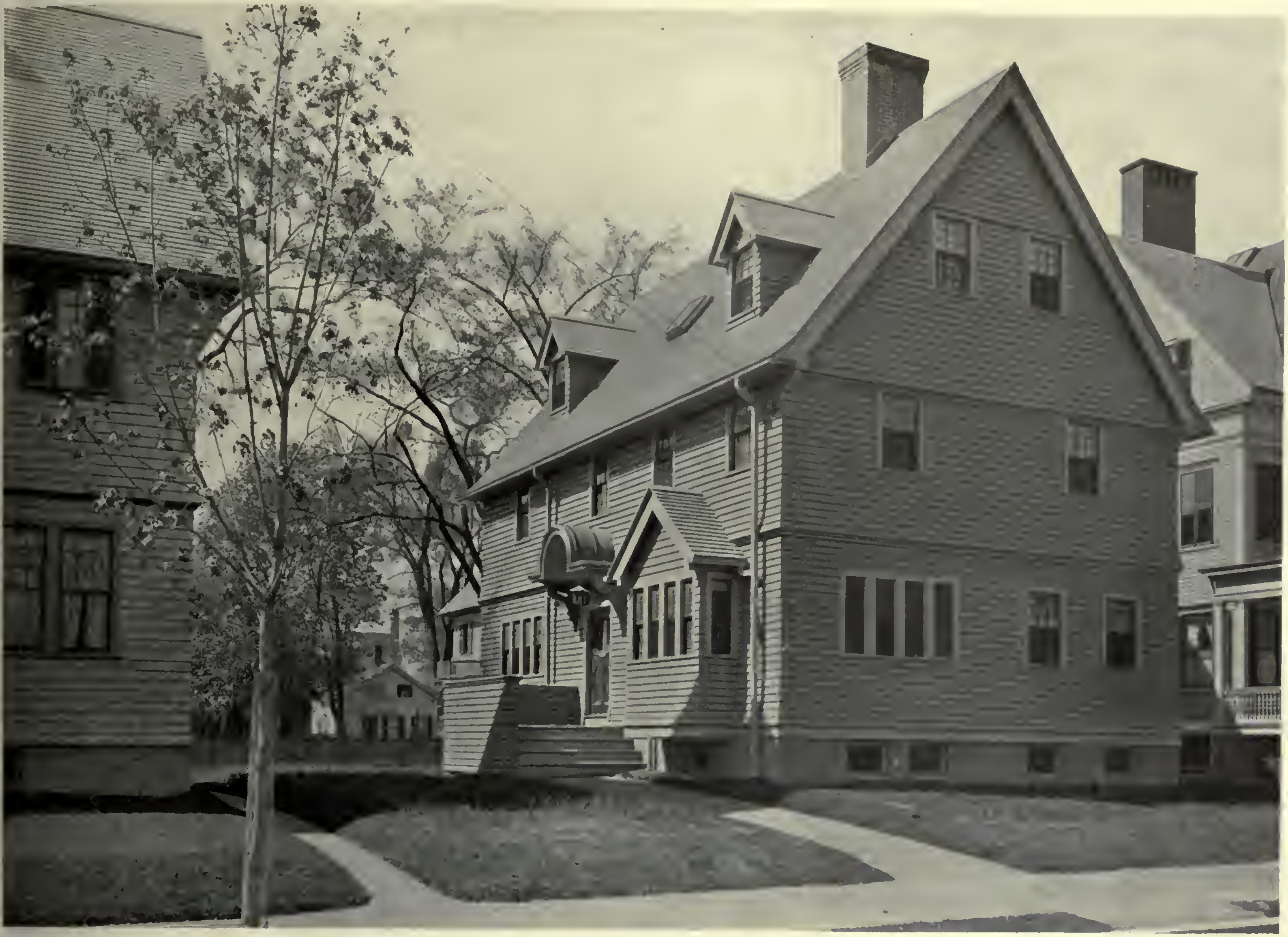


HOUSES OF PROF. H. T. FOWLER AND PROF. L. T. DAMON, PROVIDENCE, R. I.

NORMAN M. ISHAM, ARCHITECT, PROVIDENCE.



FIRST FLOOR PLANS OF BOTH HOUSES.



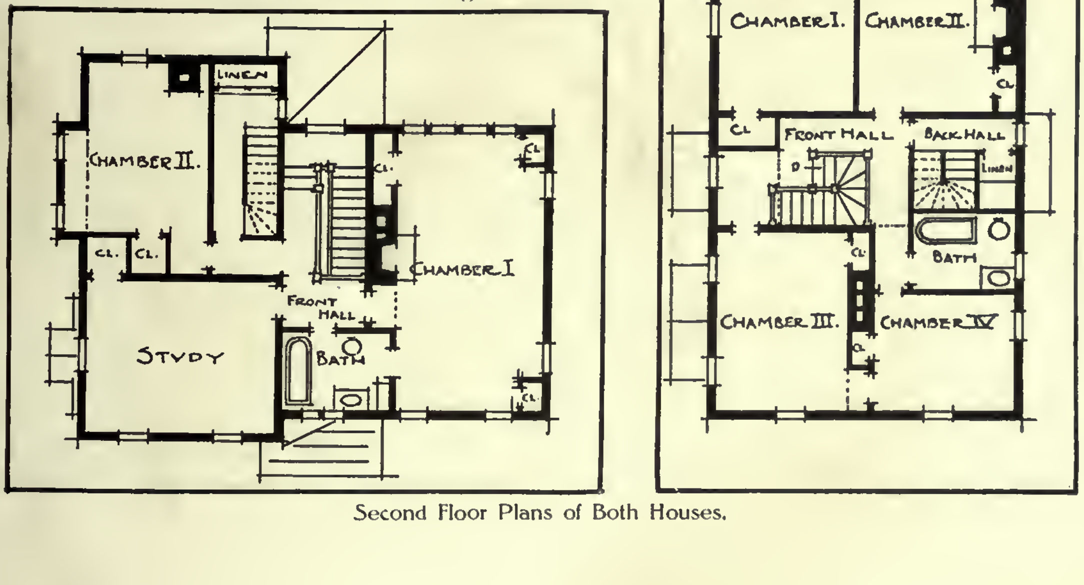
Houses of Prof. H. T. Fowler and Prof. L. T. Damon, Providence, R. I.

Norman M. Isham, Architect, Providence

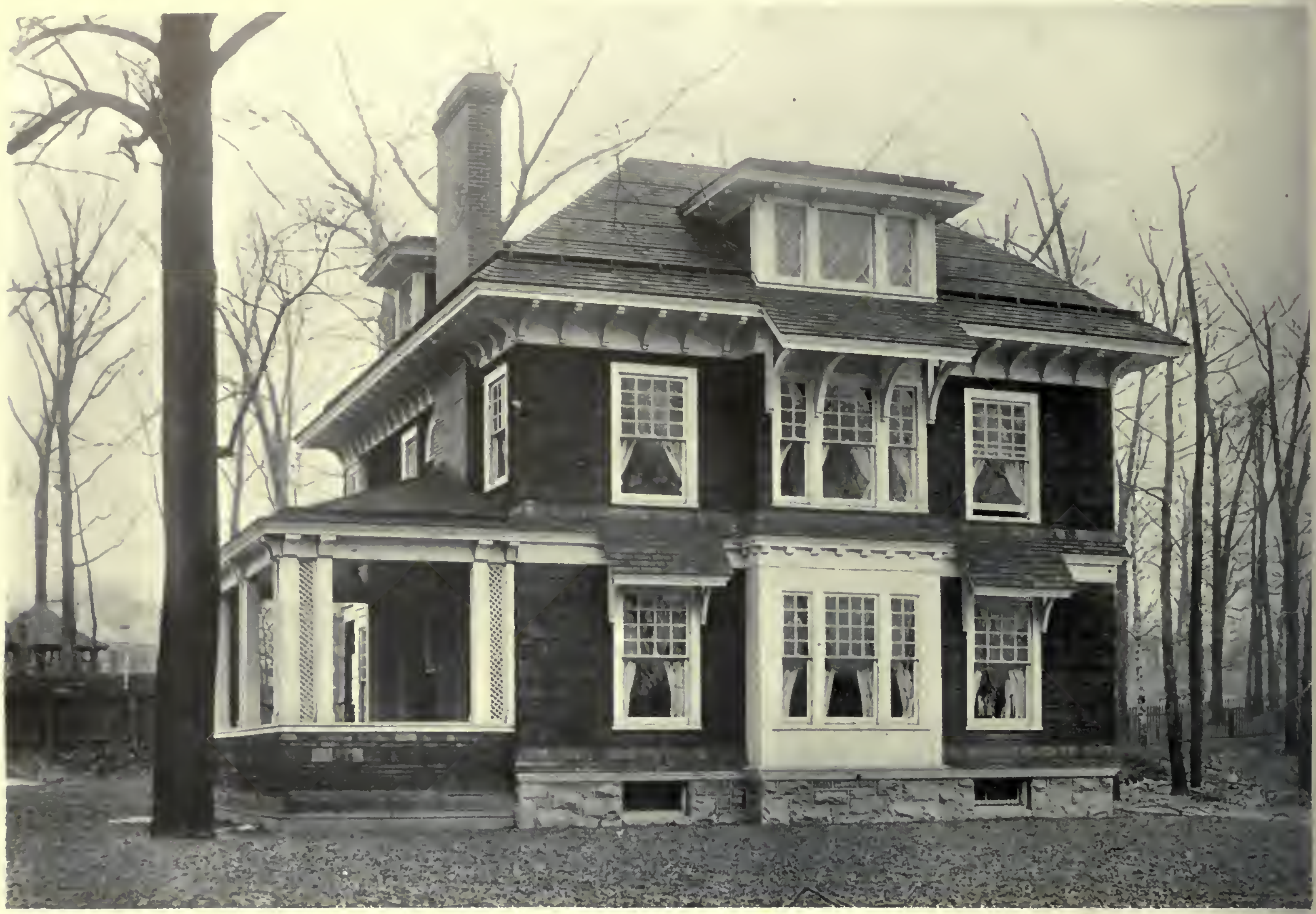
THE houses of Professor Fowler and Professor Damon, of Brown University, are on the south side of Lloyd Avenue, Providence. The two lots are about fifty by one hundred feet and are practically level.

While these two houses were not built at the same time, yet they are treated as a group by freeing the yards from service as much as possible, and by a common planting-scheme which, when carried out completely, will practically make one plot of the two. A large elm on Professor Fowler's lot is so near the dividing-line as to be of almost equal value to both properties, and several fine trees in the yards to the south are of nearly as much advantage to both.

The plan is very nearly the same in both of these houses: a large living-room, dining-room, and kitchen on the first floor, with bedrooms and a well lighted study above. The house for Professor Fowler has the study on the second floor; that for Professor Damon, on the third. In the former house white paint, with stained doors, is used throughout, except in the study, which is stained; in the latter house stain is employed throughout the first story, in the hall on the second floor, and in the study on the third; elsewhere white paint prevails. In this house there is very little molded work; everything is kept rather flat and square, and considerable leaded glass is used. The great panel over the living-room mantel in the Fowler house is filled with a painting of the view from a window in their summer-house at Blue Hills, in Maine, a pleasant reminiscence of summer.



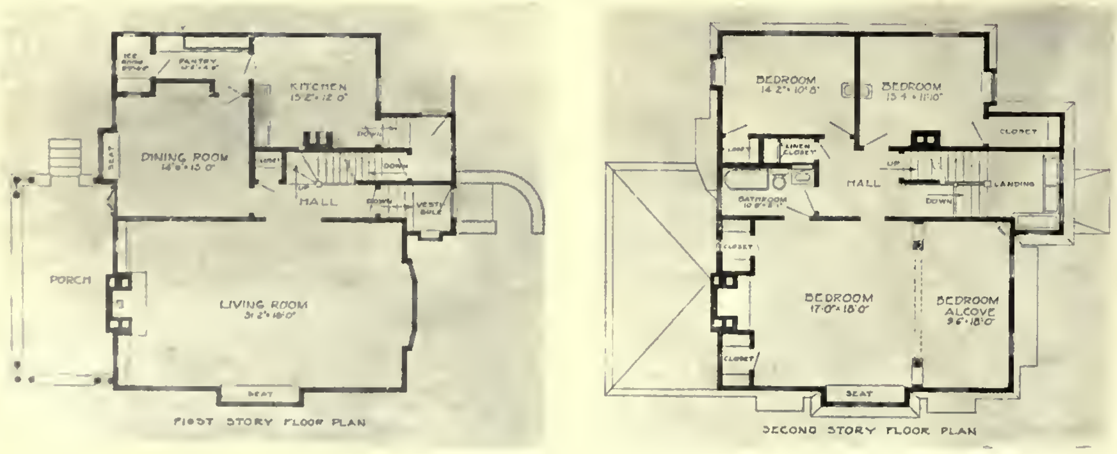
Second Floor Plans of Both Houses.



House for C. G. White, Esq., Syracuse, N. Y.

Gaggin & Gaggin, Architects, Syracuse

THE foundation-wall of this house above grade is made of hammer-dressed blue limestone, pointed with white mortar. The framework is of wood covered with sheathing, double thick sheathing-quilt, and shingles. The shingles of the sides are arranged to produce an unusually attractive appearance: regular length shingles are laid exposed three inches, while every alternate course is of shingles twenty-four inches long, exposed eight inches to the weather. The shingles of the roof are doubled every sixth course, giving a good texture to the roof. The shingles of the sides are stained a rich dark brown, while the roof-shingles are stained a dark moss green. All of the exterior woodwork is painted pure white. The exterior exposed portion of chimneys is built of a rough red brick laid with wide joints of white mortar. The hoods over the windows, the projecting cornices, and deep friezes tend to produce an interesting play of light and shade.



Plans of First and Second Floors.

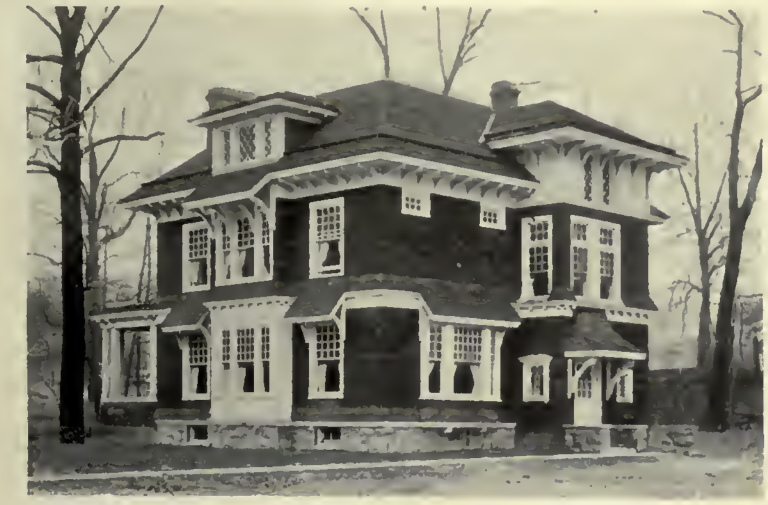
The house is entered at the side through a hooded doorway, two steps above grade. Inside the vestibule, four steps lead to the first-story floor-level. Across the entire front of the first story is a large living-room, thirty-one feet long by eighteen feet wide. This room has two bay windows. At one end of the living-room is a large brick fireplace, and a wood mantel and built-in bookcases on either side, with drawers and shelves. The room is finished in whitewood painted with white enamel. The entrance-hall is also finished in whitewood, while the staircase has birch treads and hand-rail stained mahogany, with white risers and white newel-posts.

The dining-room, facing the east, is well lighted by means of a large bay window and a window on either side of the bay. Below the window-seat of the bay are two large drawers, while at one end of the room is an alcove for the sideboard. All the woodwork of this room, including the beamed ceiling, is plain red oak stained a dark brown and finished with shellac and wax. Access to the large side porch is through the dining-room by means of a window arranged to slide up into a high pocket.

Back of the dining-room are the iceroom and pantry, fully equipped with shelves, drawers, and cupboards. The woodwork of these two rooms is of clear soft pine finished natural with spar finish. The kitchen is of convenient size — not too large — and is finished in hard pine varnished with spar varnish.

All floors of the house are double, the finished floor being of birch, varnished three coats. The grade entrance with its vestibule serves as outside entrance to the kitchen, while the stairway to the cellar is also from this vestibule.

There are three bedrooms in the second story. Over the living-room is a large room designed to serve both as a sitting-room and bedroom, with fireplace and mantel at one end, recessed between two closets of good size. At the opposite end of the room are Doric columns on pedestals supporting a complete entablature. This colonnade separates the large room into a sitting-room and a bed alcove. The bay window has a window-seat with three drawers under it.



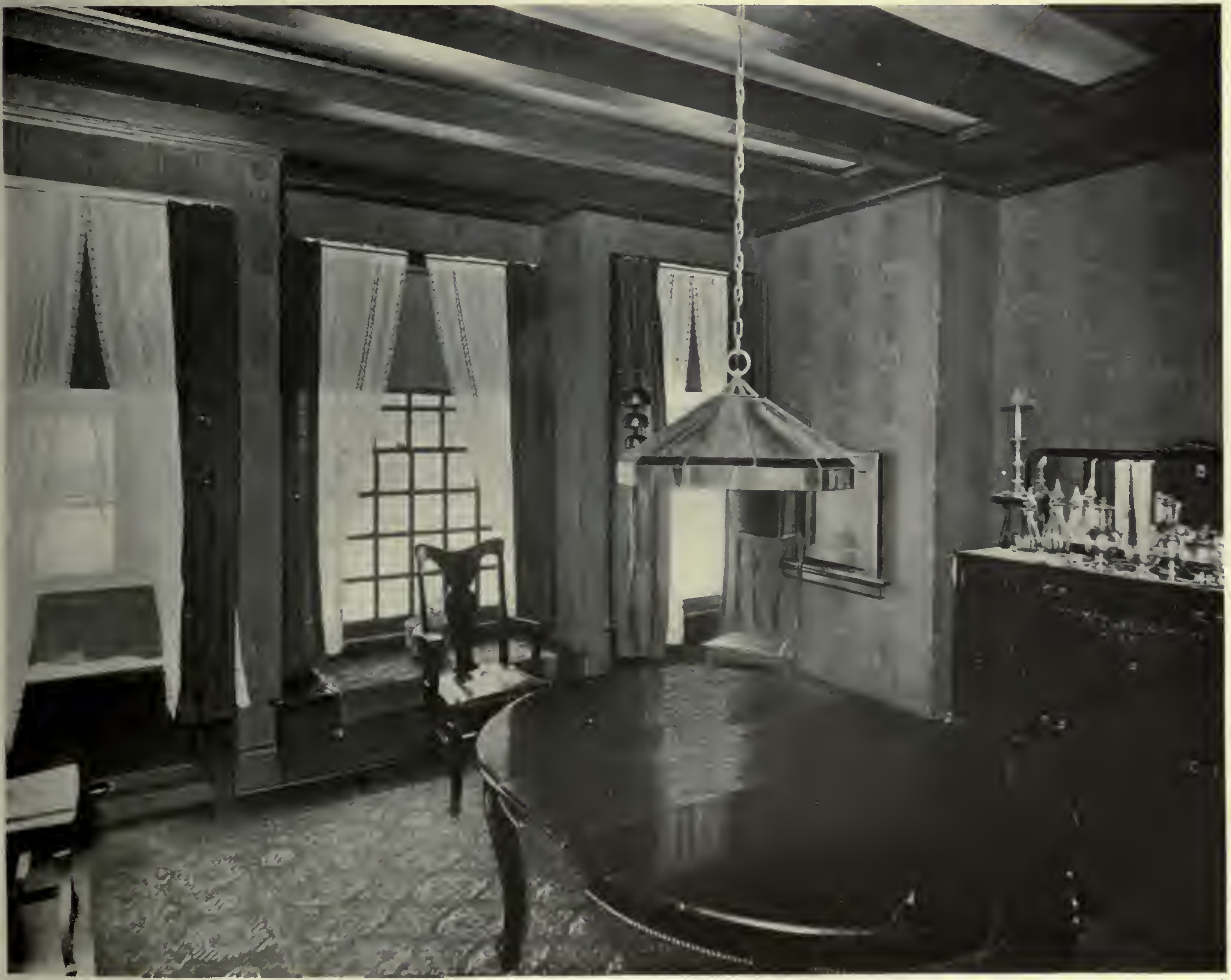
View of Rear.

The second story contains two other bedrooms with large closets, a large linen closet, and a bathroom. The entire second story is finished in white enamel. Each bedroom has an enameled iron lavatory, while the fixtures of the bathroom are of the best.

In the third story there is a large bedroom with a closet and another large closet for storage. These rooms are all finished in hard pine.

The house is unusually warm. Every window in the house has a broad plaster casing in addition to the regular finish casing, making the window-frames particularly tight. The entire exterior walls from sill to roof-plate, including sides of dormers and sloping part of third-story roof, are all very thoroughly back plastered. All openings under bay windows are carefully bricked up so as to prevent any cold between floor-joists. The house is heated by a hot-air furnace.

The cost, with lighting-fixtures, heating-apparatus, and decorations (but not including architects' fees), was $6,950.

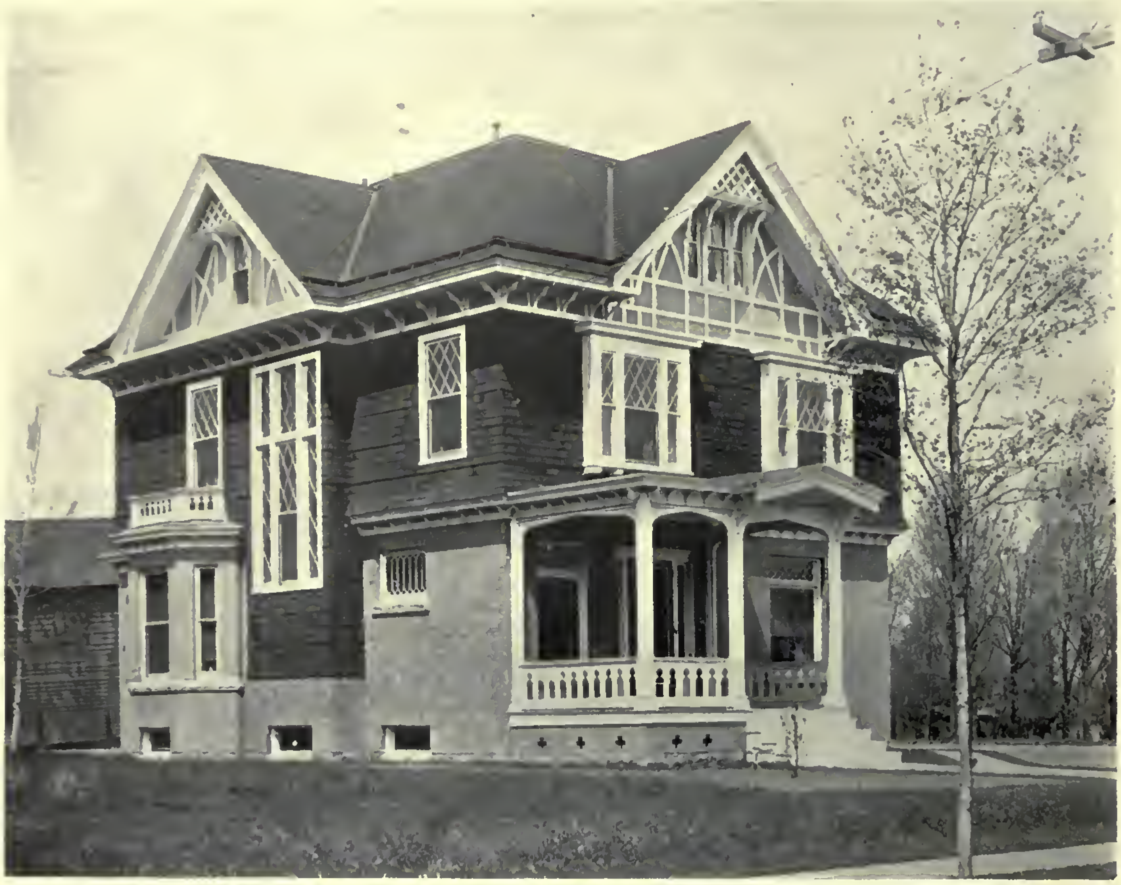


The Dining-room.

House for C. E. Pennock, Esq., Syracuse, N. Y.

Gaggin & Gaggin, Architects, Syracuse

THE first story of this house is brick veneer, built of brown iron-spot standard shape brick laid in mortar colored to match the general tone of the brickwork. The second story projects eighteen inches beyond the first-story brickwork, and the projection is marked by a wide frieze with brackets. The second story exterior is shingled, every fifth course of shingles being doubled, and stained a deep moss green.

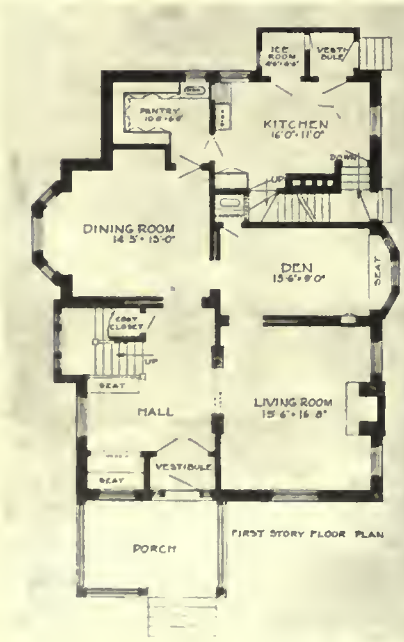


The panels of the gables and of the frieze are of matched pine, painted and sanded; the sanded portions are pearly blue, the rest of the woodwork just off pure white.

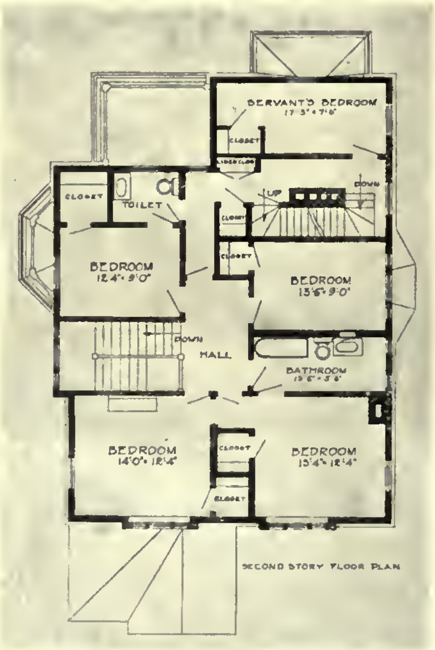
The entrance is through a paneled vestibule into a large reception-hall. At the side of the entrance-vestibule is an alcove with a seat and an elliptical archway. A colonnade of columns and pilasters on pedestals marks the opening from the reception-hall to the living-room, which has a large fireplace and mantel built of iron-spot Roman shape brick with a wood shelf supported on brackets.

The main staircase has neat and attractive newel-posts and spindles; the sides and soffit of the stairs are paneled, while an ample seat extends along the side of the first flight. The first and second story halls are finely lighted by means of a large stair-landing window. The door and window casings of the entire house have a head consisting of frieze, dentils, and crown molding.

The entrance-vestibule, staircase, upper and lower front halls, and living-room are all finished in best quartered white oak, stained a medium brown, shellacked and waxed.



First Floor Plan.



Second Floor Plan.

The den, back of the living-room, and connecting with it, is finished in chestnut, stained, shellacked, and waxed. This room has a wainscot six feet high, with a shelf on top; there is also a deep wall-cabinet built in the wall. The bay window has a deep window-seat, and a small lavatory is connected with the den.

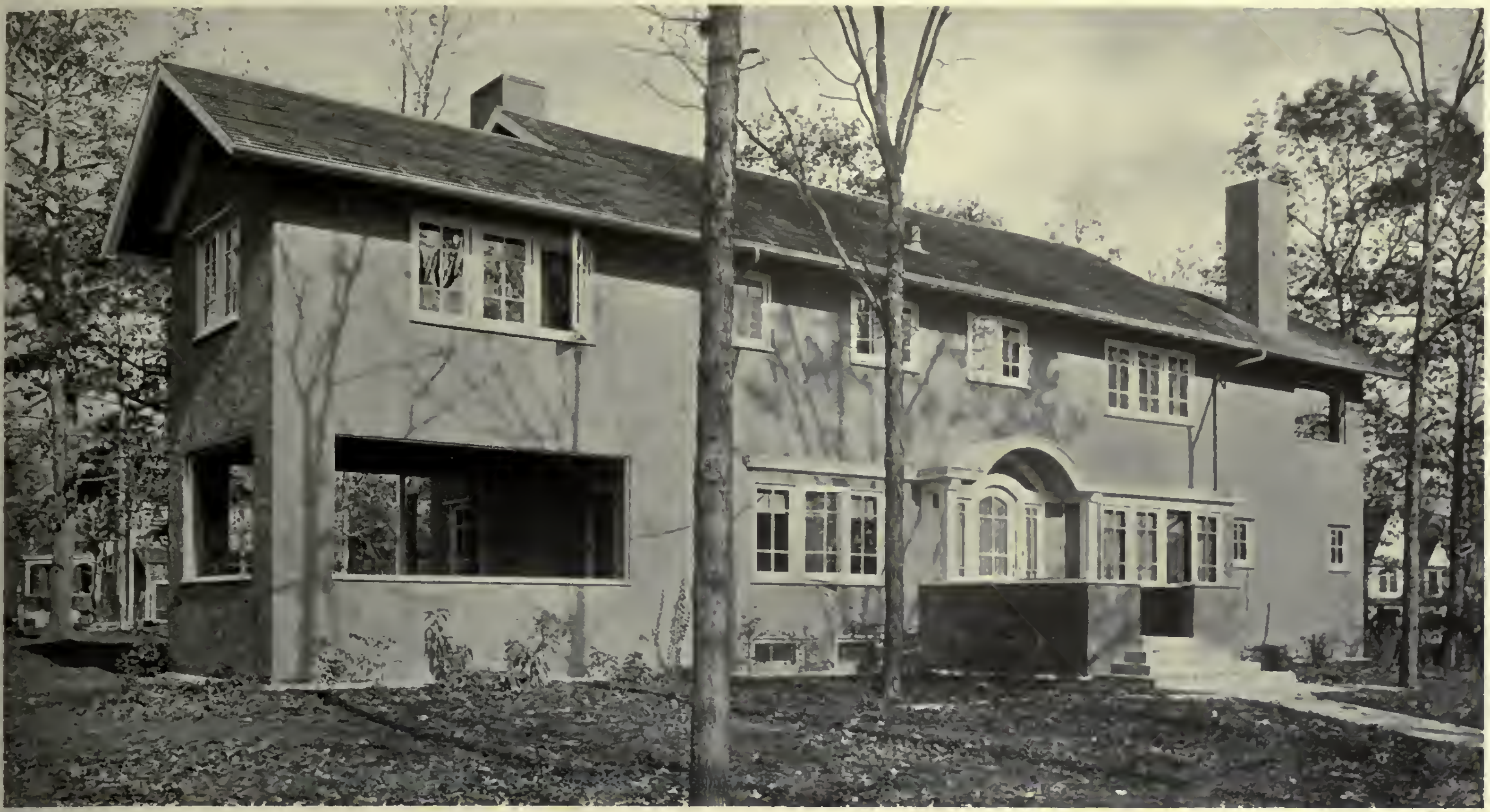
The dining-room, with a deep bay window at one end, is finished in selected curly birch. The butler's pantry, placed between the dining-room and the kitchen, is equipped with cupboards, shelves, drawers, bins, and a sink. The woodwork is soft pine, finished with spar finish. The kitchen has a sink, with a wall-cabinet directly above, a tin-cupboard, and a refrigerator-room, with built-in refrigerator. The walls are cemented to a height of four feet, and painted with white enamel paint. The woodwork is hard pine, varnished.

The second story contains four bedrooms besides the servant's bedroom, each having a large closet of good, square dimensions.

The bathroom has a tile floor, and a tile wainscot four feet high. The bathroom and all the bedrooms, excepting the servant's, are finished in hard pine, varnished.

The attic is unfinished but has space for three large rooms that can be finished at any time. The house is heated by hot-air furnace, a method which gives satisfactory results with little care.

The cost of the house, including lighting-fixtures, heating-apparatus, and decorations (but not including architects' fees), was $8,300. This is a reasonable price, considering the exterior brickwork and the interior finish.

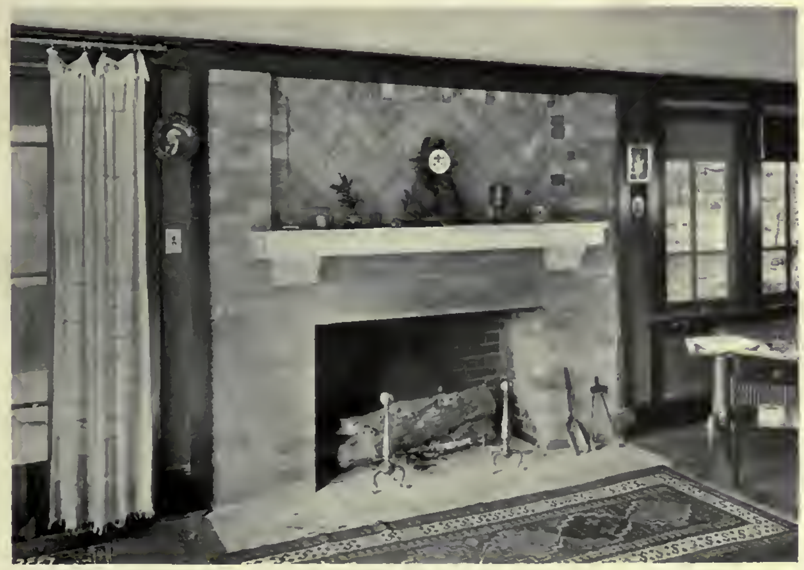


Residence of Robert P. Walker, Esq., Glencoe, Illinois

Spencer & Powers, Architects, Chicago

THIS house is constructed of frame covered with metal lath and plaster of a rich buff color, which harmonizes perfectly with the green and brown of the many trees around it. The lighter color of the trimmings gives brightness to the window-openings. The floors of the porch and the loggia are paved with Welsh quarry tiles.

As the house faces the south, all the rooms get sun at some time of the day. The arrangement is simple and symmetrical, and the placing of the servant's chamber on the first floor avoids the necessity of a rear staircase. The attic is left unfinished. The loggia leading from one of the bedrooms may be used as an outdoor sleeping-room.

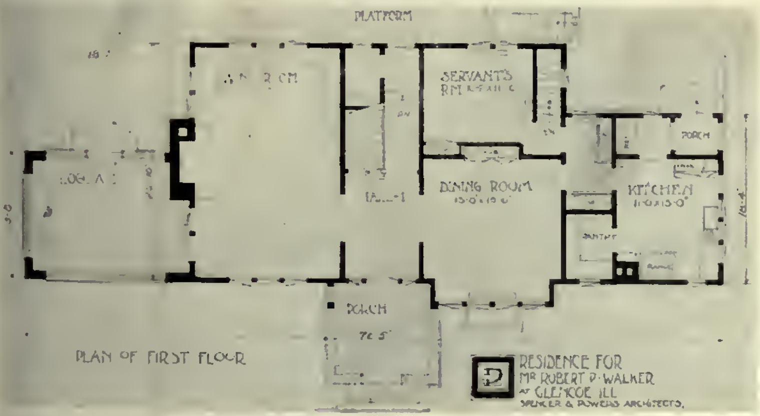


Fireplace in Living-room.

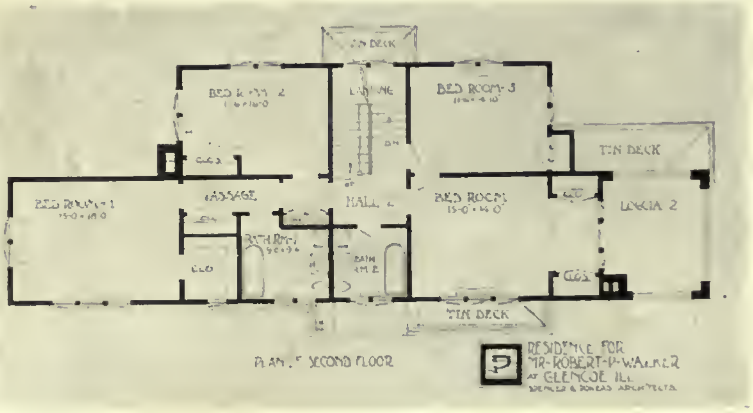
The interior finish is of poplar, stained and waxed in the living-room and hall, elsewhere painted. The floors are of oak in the principal rooms, elsewhere they are of maple.

The fireplace is of rich tan-colored mottled brick, set in diagonal pattern above the shelf, which rests on stone corbels.

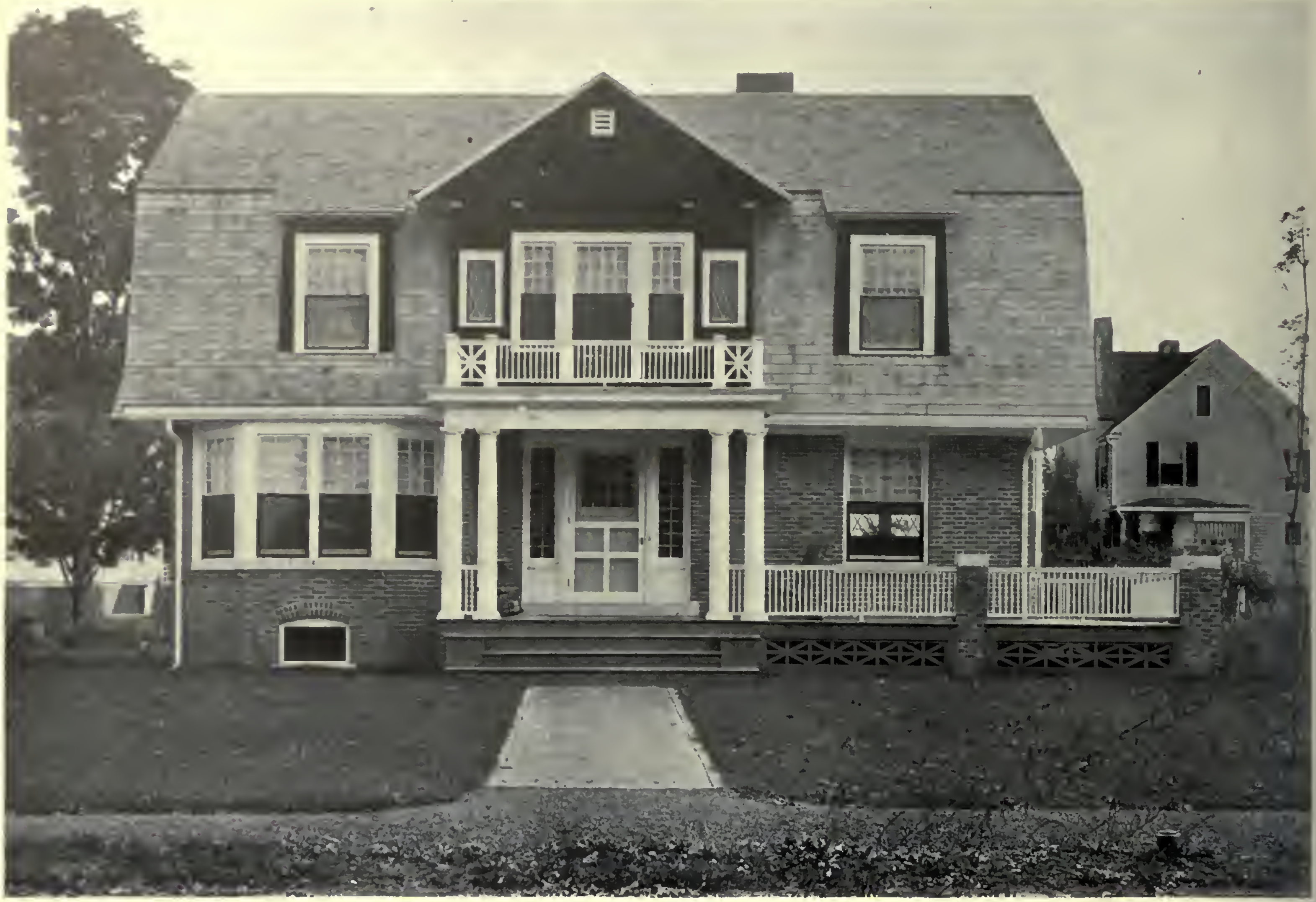
A house of this proportion undoubtedly gives the greatest exposure to air and sunshine, with the most simple and effective exterior design.



First Floor Plan.



Second Floor Plan.

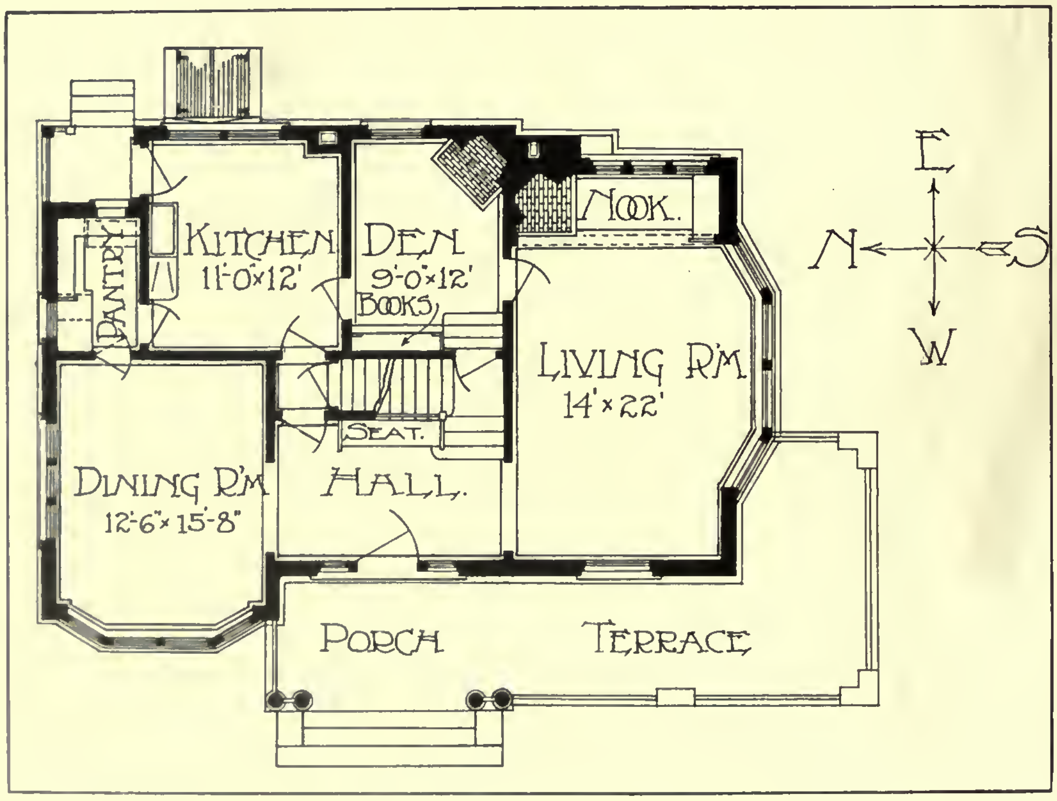


House for Mr. V. M. Palmer, New Britain, Connecticut

Walter P. Crabtree, Architect

THE Dutch colonial house illustrated on this page is a suburban home with a studied proportion and a distinctive character of its own. Its simplicity and freedom from decorations and the harmonious color of material are the main elements of its charm.

The house was placed in the center of the lot, with a brick walk five feet wide leading to the front door, and a tradesman's entrance on the north side. The first story is of dull red, hard burnt brick, with headers of dull brown, black, and green tone, laid up in Flemish bond, with mortar of gray white. The joints of the brick work vary from one quarter of an inch to three-quarters of an inch in width and give a very pleasing effect. Pink granite sills were used for the cellar and first-story windows. The shingles of the second story are stained a warm reddish brown, and all trimmings, sash and outside millwork, were painted a rich cream-color, with blinds of deep bronze green. The frame of the house above the first floor is constructed of good seasoned tim-



Plan of First Floor.

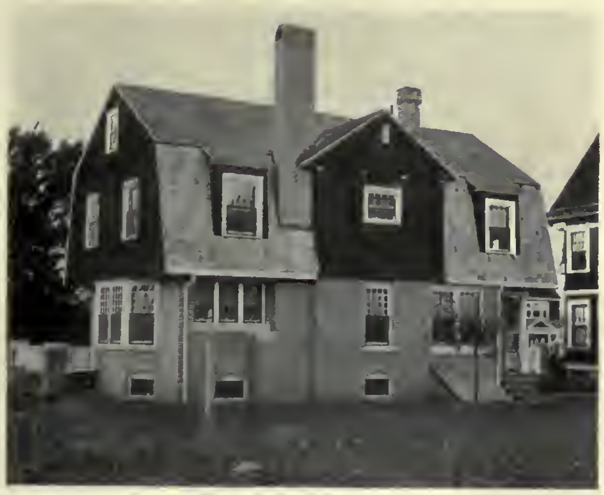
The Staircase Hall.

ber of sufficient size to insure rigid construction.

The living-room is a feature of the first floor with its large bay on the south side and nook with seat and fireplace on the east. Opening from this room is a cozy little den with fireplace and bookcase, and from this room steps lead to the first landing on the main staircase. This gives a chance of privacy which is often absent in the small house, for in this case if a member of the household wishes to escape from the living-room, he may retreat to the den, or, if necessary, to the second story.

This room was finished in North Carolina pine, stained a dark bog oak, and with the fireplace laid up with brick like that used on the outside gives a very pleasing effect. Altogether the living-room is what its name implies, a great room to live in, with sun in it whenever the sun is shining.

The dining-room was planned for a round table, and with side walls covered with a dull red leather six feet high to a plate-rail, a dull golden tan paper above, and ceiling tinted a light tan, makes a very inviting room. The hall, dining-room and living-room were finished in ash treated with a golden-brown stain. The flooring was quartered sawed oak, stained to match, finished and waxed.



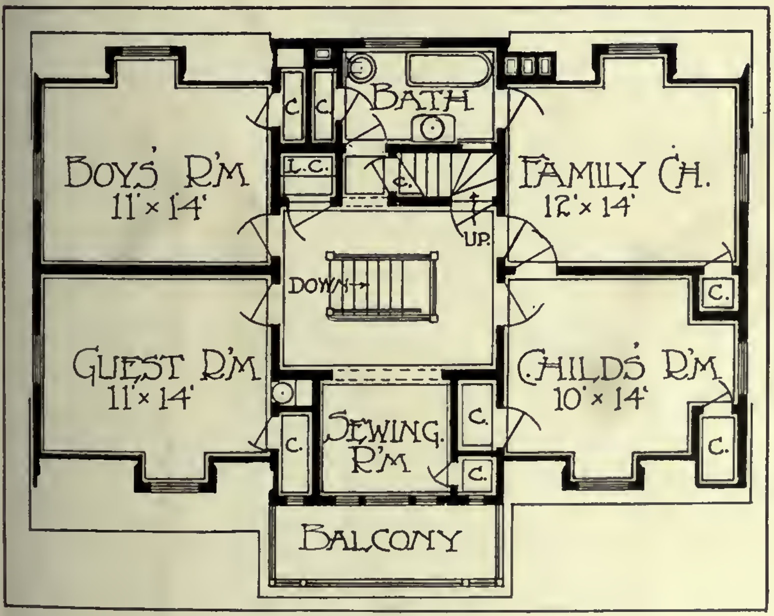
Rear View of House.

The kitchen is conveniently planned and of good size. The pantry is most conveniently located and arranged and has all the modern conveniences for easy housekeeping. The cellar was carried under the whole of the house and has a cement floor, and, besides coal-bins and furnace, contains servant's toilet, laundry, and cool storage-room. It is well lighted on every side.

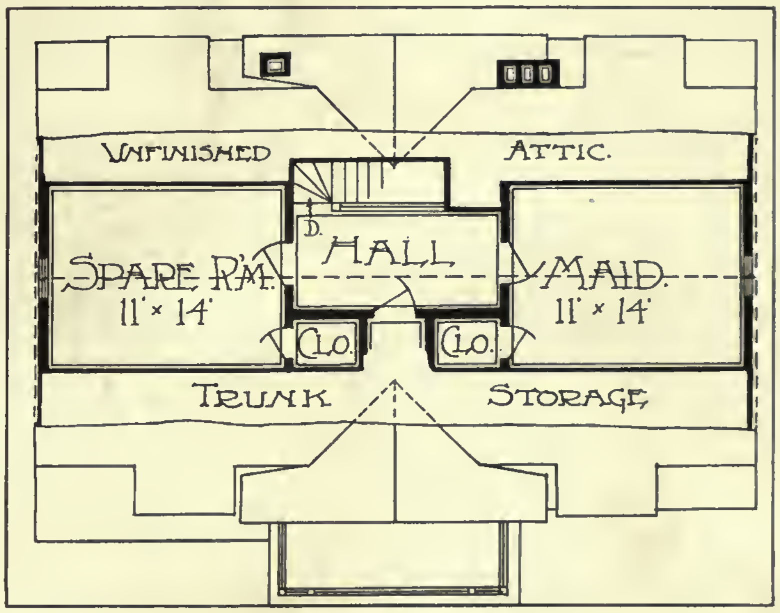
Opening directly from the staircase hall on the second floor are the chambers, all of good size and with good closet room. The guest-chamber has a recessed wash-bowl.

The house is heated by hot air, and is wired for electric and piped for gas lights. The hardware is of old brass finish very plain in design, which gives a pleasing effect, and is in harmony with the stain of the woodwork and the tints of the leather and wall-paper.

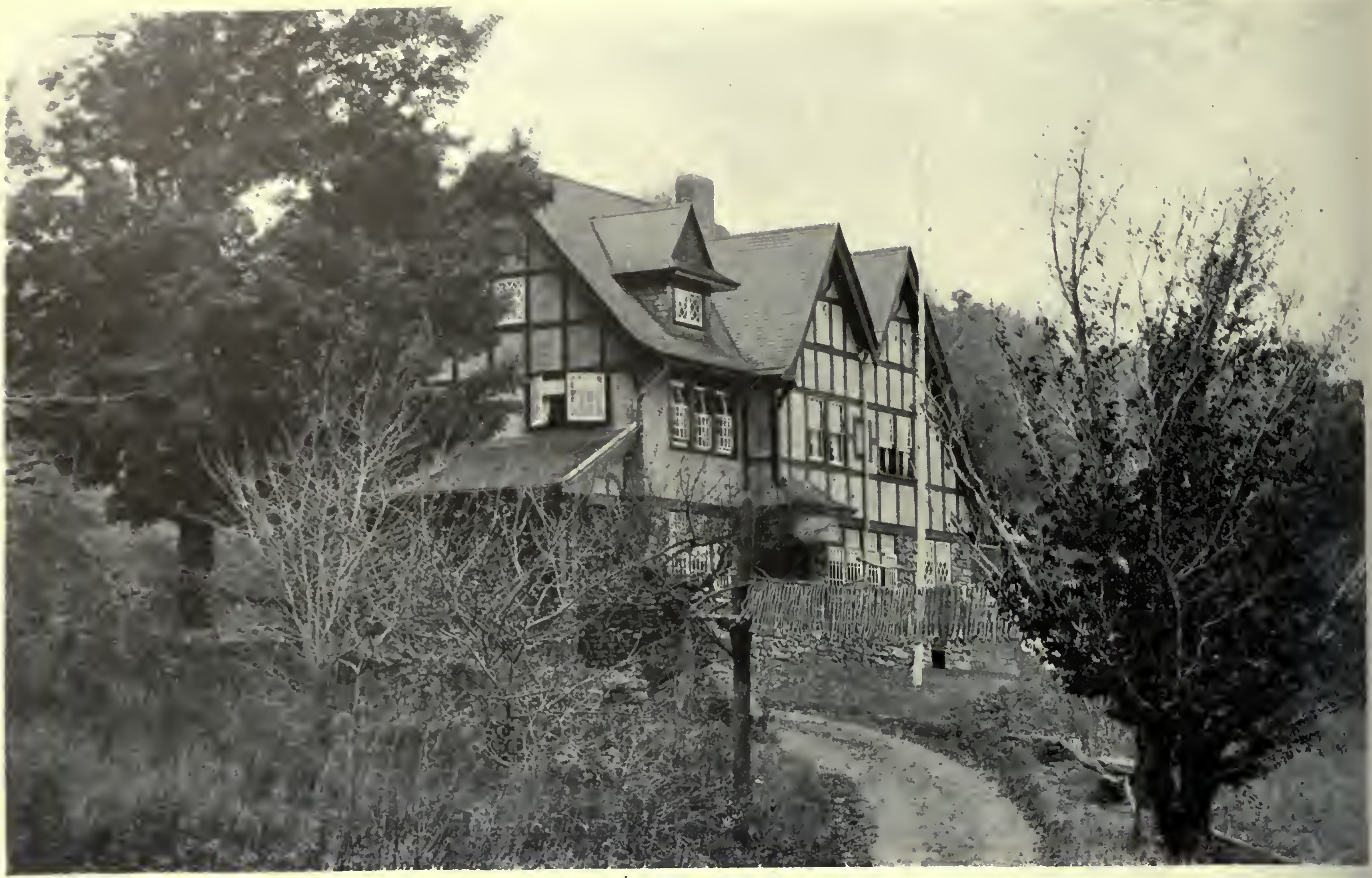
The complete cost of this house, finished July, 1906, including building, plumbing, gas-piping, electric wiring, grading, papering, lighting-fixtures, hardware, and decoration, was a little under $5,500, and considering the size and amount of room it contains, and general appearance, this was a very reasonable figure. The plumbing is of excellent quality, with nickel-plated brass fittings.



Second Floor Plan.



Third Floor Plan.



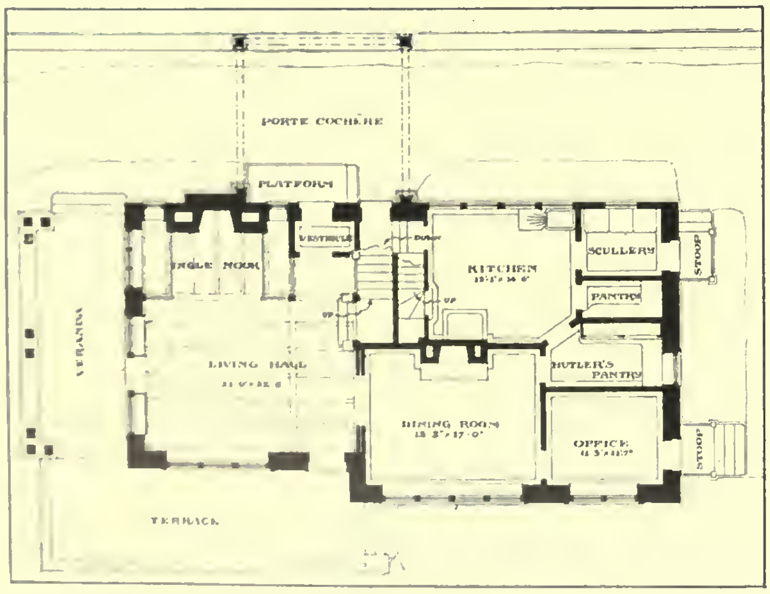
House at Wildwood Park, near Liberty, N. Y.

Fred Wesley Wentworth, Architect, Paterson, N. J.

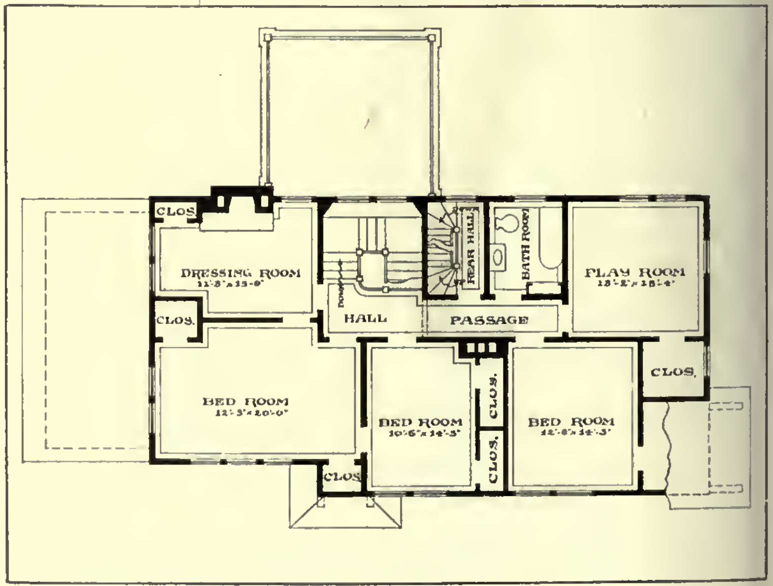
THE feature of this plan is the large living-hall, with the cozy ingle-nook on one side. The floor of the latter is made entirely of brick, and sunk one step below the floor of the room. The dining-room faces the southeast, and beyond it is a small room which the owner uses as an office for the transaction of his farm business. From both living and dining rooms there is a magnificent view stretching away for forty miles or more to the Catskills and the Shawangunk mountains.

The foundations and first story are built of stone taken from an old stone wall on the premises, and are laid with deep-struck joints, the weathered and moss-covered surface only exposed, giving a beautiful soft tone to the masonry; the rest is half-timber and gray stucco, with a shingle roof. The interior is in cypress throughout, stained in dull mission colors. The house is heated by hot water, lighted by electricity, and has thoroughly good, though not extravagant, modern plumbing.

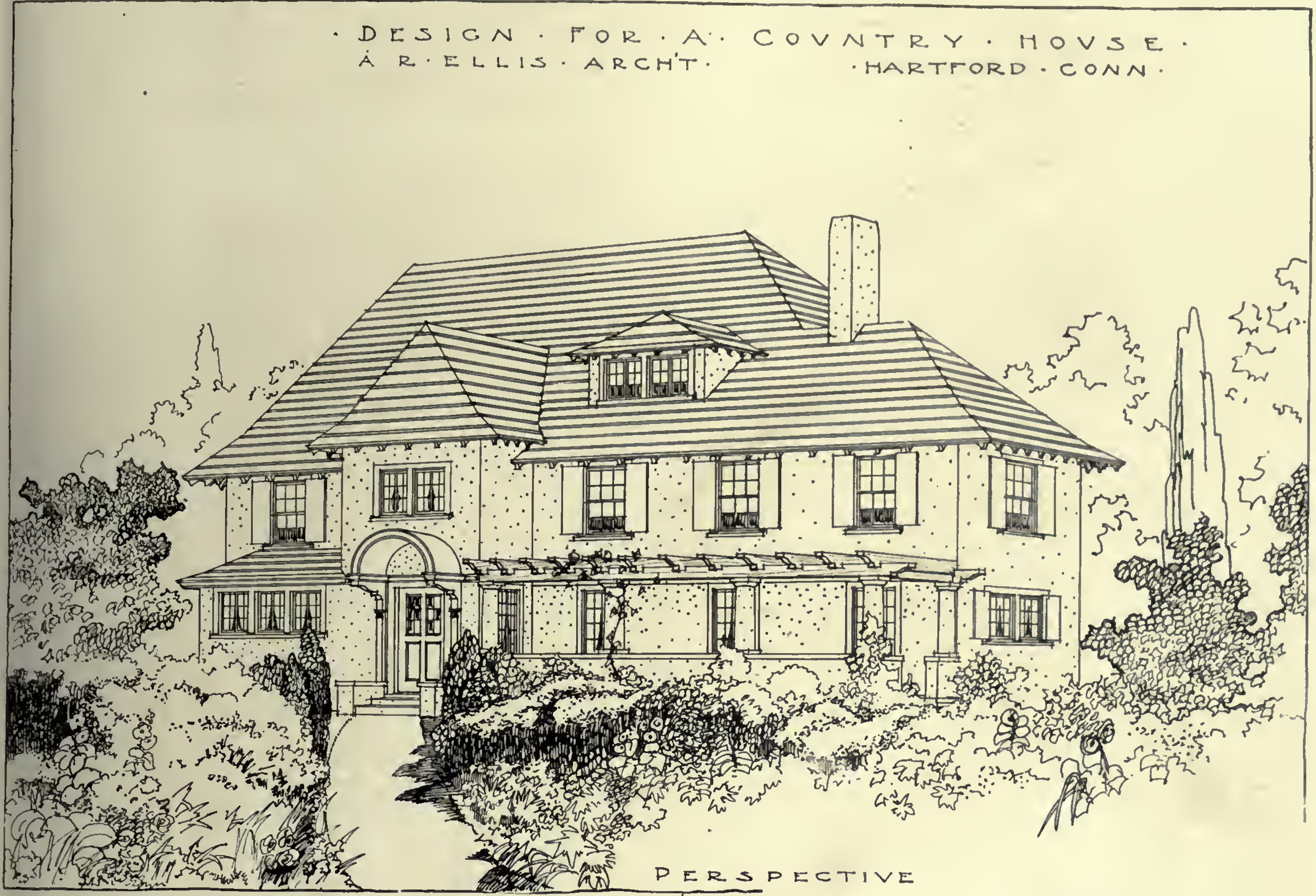
The cost of the house complete was about $8,000. The natural beauty of the surroundings makes landscape work unnecessary.



Plan of First Floor.

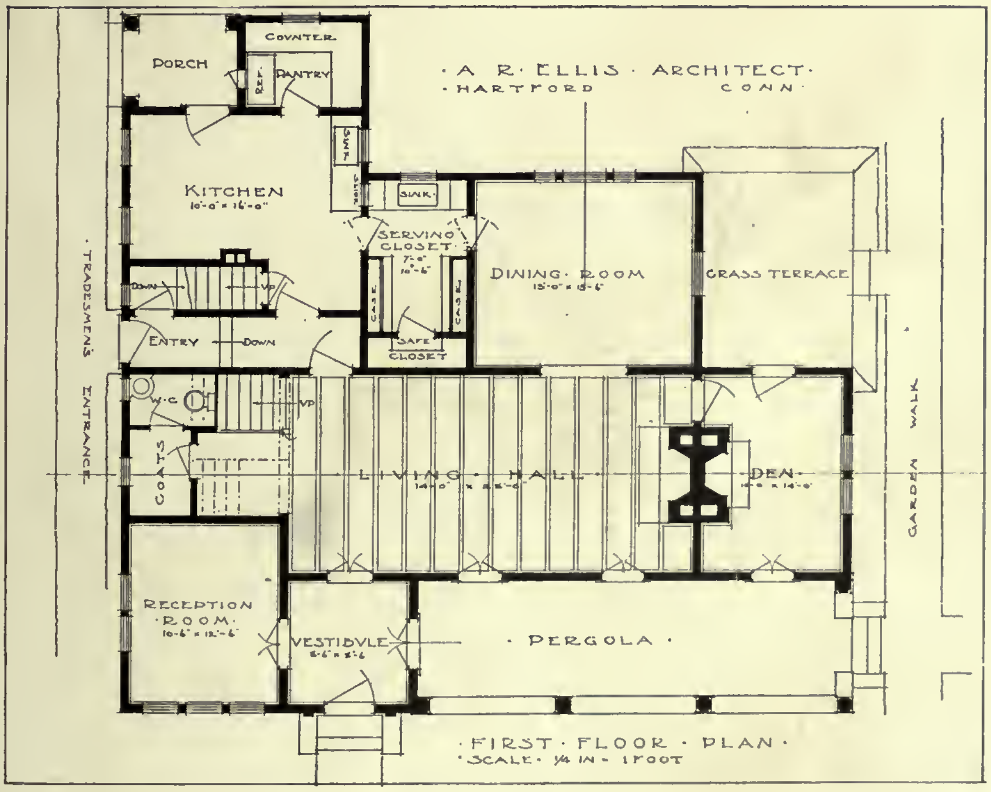


Plan of Second Floor.



Two Designs for Country Houses

A. Raymond Ellis, Architect, Hartford

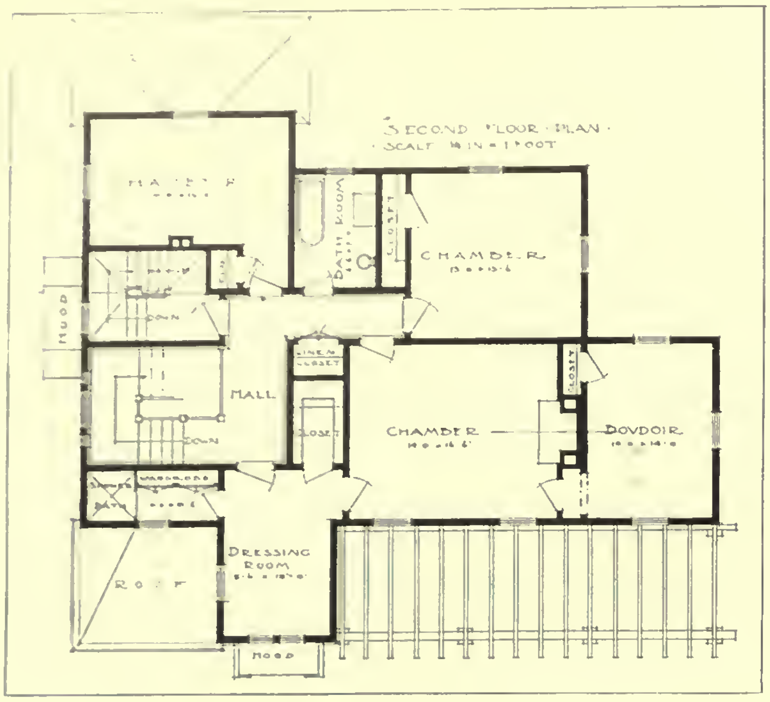


Plan of First Floor.

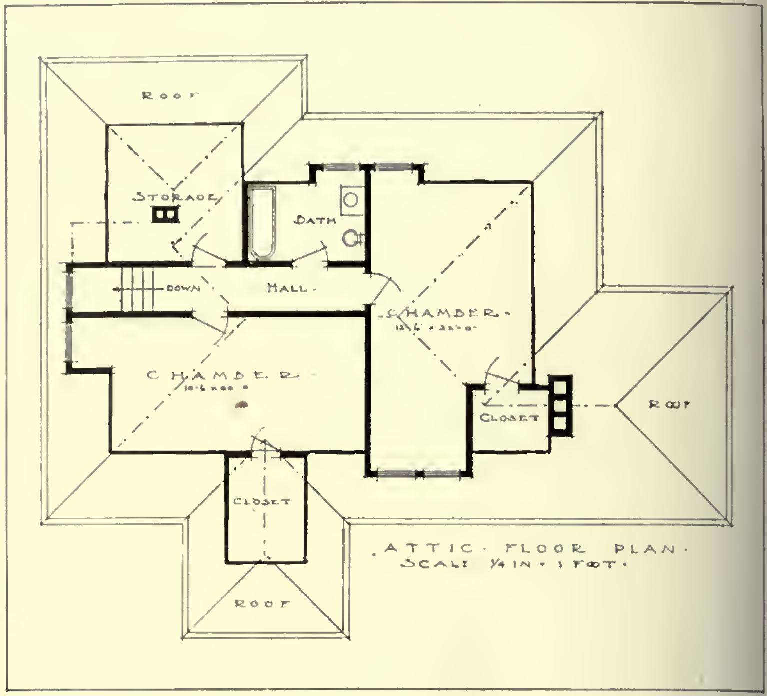
THE site selected for this house should be rather commanding and well surrounded by a natural growth of foliage, with some ornamental trees. This would enable the owner to lay out his approaches and walks to conform with existing conditions, making an interesting approach through this foliage and shrubbery: only glimpses would be obtained of a quaint and picturesque hooded entrance with an open pergola at one side. The reflected light from the plaster coming into sharp contrast with the purple shades cast by the richly foliated vines which climb over it would add a distinct charm to the entire scheme.

The house as planned has been studied with the idea of making it thoroughly comfortable and livable. The most casual glances at the plans will show that the keynote is the large living-room or hall, from which the stairs ascend and from which the den and dining-room are accessible. This large room corresponds to the great hall commonly found in the country-houses of the early English period.

The vestibule is a feature which is not often studied in the ordinary house. In this case it gives



Plan of Second Floor.

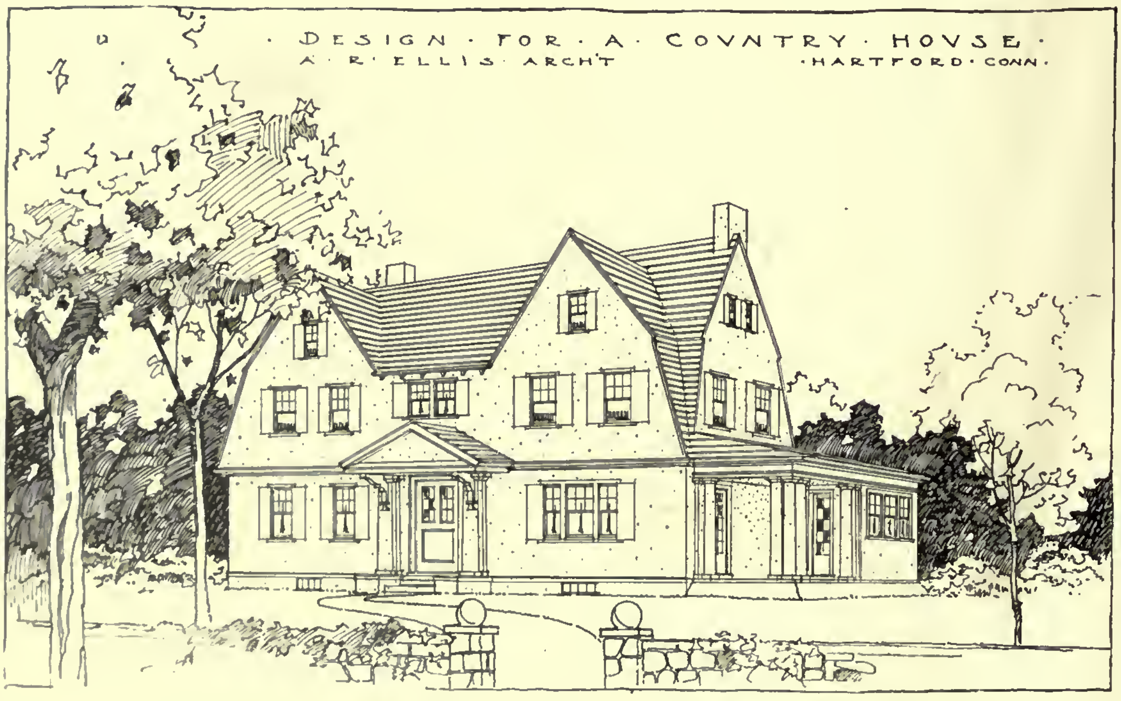


Plan of Attic Floor.

privacy to the rest of the house, and allows access to the reception-room, living-room, and pergola by means of French windows and doors; these doors and French windows lend an air of spaciousness that is very decorative. The reception-room is of good size, finished in gum-wood, which is a lighter wood than walnut and has a beautiful grain; this is stained a natural finish and floored with narrow matched maple. The finish of the vestibule is also of gum-wood, with a maple floor, but stained darker. The living-room is finished entirely in cypress, with heavy beamed ceiling. As the dining-room opens from this the two rooms are finished alike — the general color-scheme also being followed, which is a Flemish brown for the woodwork, with walls of natural burlap. The fireplaces are all of red face brick laid with broad white joints, with hearths laid in herring bone pattern, and simple mantel designs.

The detail of the main staircase is very simple and follows the scheme used in the living-room, the effect being gained by using heavy balusters and rail of simple lines, all of cypress. Under these stairs a large coat-closet and lavatory are located. The hall or living-room is abundantly lighted by a large triple window on the stair-landing, and the French windows which open upon the pergola also add light.

The den is finished very simply in cypress. A small terrace in the corner formed by the dining-room and den is easily reached by French windows; this answers the purpose of a porch and helps the setting of the house.



Perspective of Gambrel-roofed House.

The kitchen and service portion is isolated as much as possible in a house of this type. The floors throughout the service portion are of hard pine, oiled, and the standing trim is of Southern pine. The servants' chambers are finished in whitewood, with spruce floors.

The exterior design is pleasing and well balanced. The entire outside walls are plastered with rough cast lime mortar worked thoroughly with a trowel. This plaster is placed on wire lath, which is much more durable than wood lath and is less liable to shrink or crack. Many architects advise the admixture of a greater proportion of cement and very rough sand. If this is done a very uneven muddy color is obtained, and it is by no means as satisfactory as the lime mortar if put on in the right proportion by a good mason.

The shingles on the roof are laid about $4\frac{1}{2}$ inches to the weather and stained a Venetian red, which gives a pleasing effect when the sun strikes upon it. The outside window-casings, rafter-ends and underside of cornice are painted a dark brown. The windows where possible have shutters painted green, which harmonize well with the plaster.

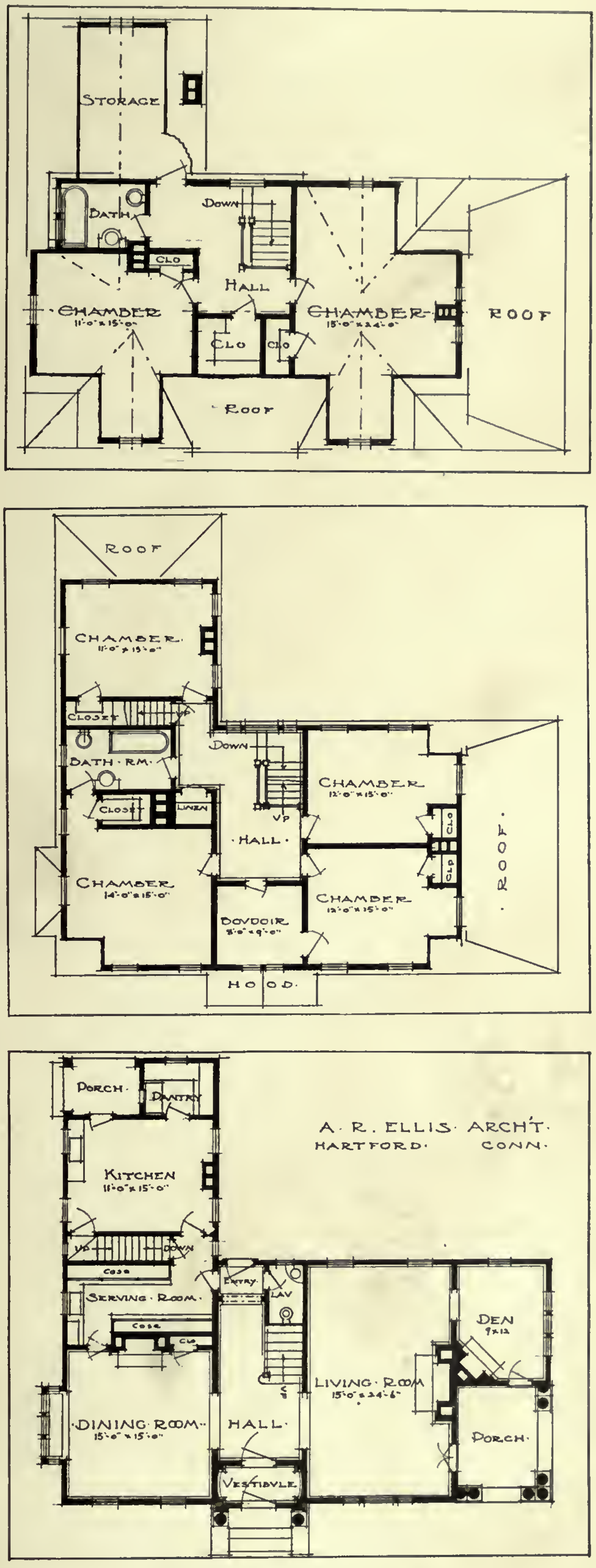
The floor of the pergola is of cement, pitched towards the outside and laid on a foundation of cinders and concrete.

The second floor has an arrangement which is unusual and yet is perfectly convenient. A small airy chamber over the den can be used as a nursery or as the owner's sleeping-room. The main chamber can be used as a sitting-room or boudoir. From this the dressing-room and shower-bath, with wardrobe, are easily reached, forming a private suite. A hand-bowl with hot and cold water should be placed in the dressing-room. A good-sized linen-closet has been conveniently located and is large enough to answer the requirements of the housewife.

The attic contains room for storage, servants' bathroom, and two chambers. The finish of the entire second floor and attic, with the exception of the living-room chamber, is whitewood, stained. The living-room chamber is of gum-wood, finished natural. The floors throughout the second story are North Carolina pine, oiled and waxed. The floors in the attic are spruce, and the standing trim is whitewood, stained.

The cellar is equipped as usual and contains a hot-water heater centrally located.

An inexpensive country residence, picturesque and well planned, may be considered an architectural success. While it may seem an impossibility to build this house for $10,000, it depends a great deal upon the client and the architect. In suburban sections a balloon frame is sufficient for any ordinary residence. This house does not require heavy timbering, thereby saving a great deal on lumber; simple detail, inexpensive woods, and simple treatments save again on labor and material. Ordinary plumbing and hot-water heating can be placed in this house, and the whole thing, outside of the finished grading, can be built for $10,000.



First, Second, and Third Floor Plans.

The other design shown is of the gambrel-roofed Colonial style. When our forefathers of the nation passed beyond the first steps of pioneer ambitions and settled down to enjoy life, they followed the architectural styles then prevalent in England. This influence soon began to manifest itself in the most comfortable homes that the times admitted. These same houses are now being studied as models, and the detail and workmanship is very elaborate in many cases. While this house is not, strictly speaking, one of that type, the general scheme is of the early New England Colonial, and embraces in its plan the same ideas and characteristics.

The vestibule, painted white, with bay-trees standing at each side, forms an attractive entrance. From this the broad hall straight through the house permits direct access to all parts. At the rear of the hall are the stairs, under which is a coat-closet and lavatory. On the east side of the hall is a spacious dining-room, obtaining the early morning sun and making a cheerful breakfast-room, while on the opposite side is the living-room. The treatment of the dining-room, hall, and living-room is very simple; the trim of whitewood is painted white, and the detail very simple. Some of the old-style scenic papers should be used in the hall. Papers with conventional designs or plain colors could be used with good effect in the dining-room and living-room. A North Carolina rift pine floor, oiled, waxed, and covered with rugs, will be as serviceable as a hardwood floor, and cheaper.

From the living-room the piazza and den are reached. The den is finished in cypress, stained a Flemish brown; a decided change in style could be well adapted here in color-scheme and furniture.

The kitchen is easily reached through the large serving-room or butler's pantry. On the plans the sizes and accessories are given plainly. The finish of this portion, including rear stairs and hall, is of hard pine oiled; this is the most durable finish and can easily be kept clean and refinished. The floor is a single spruce floor covered with linoleum — the best kitchen floor.

On the second floor are the chambers, finished in whitewood for painting or natural stains, as the owner may wish. North Carolina rift floors are advised throughout this floor.

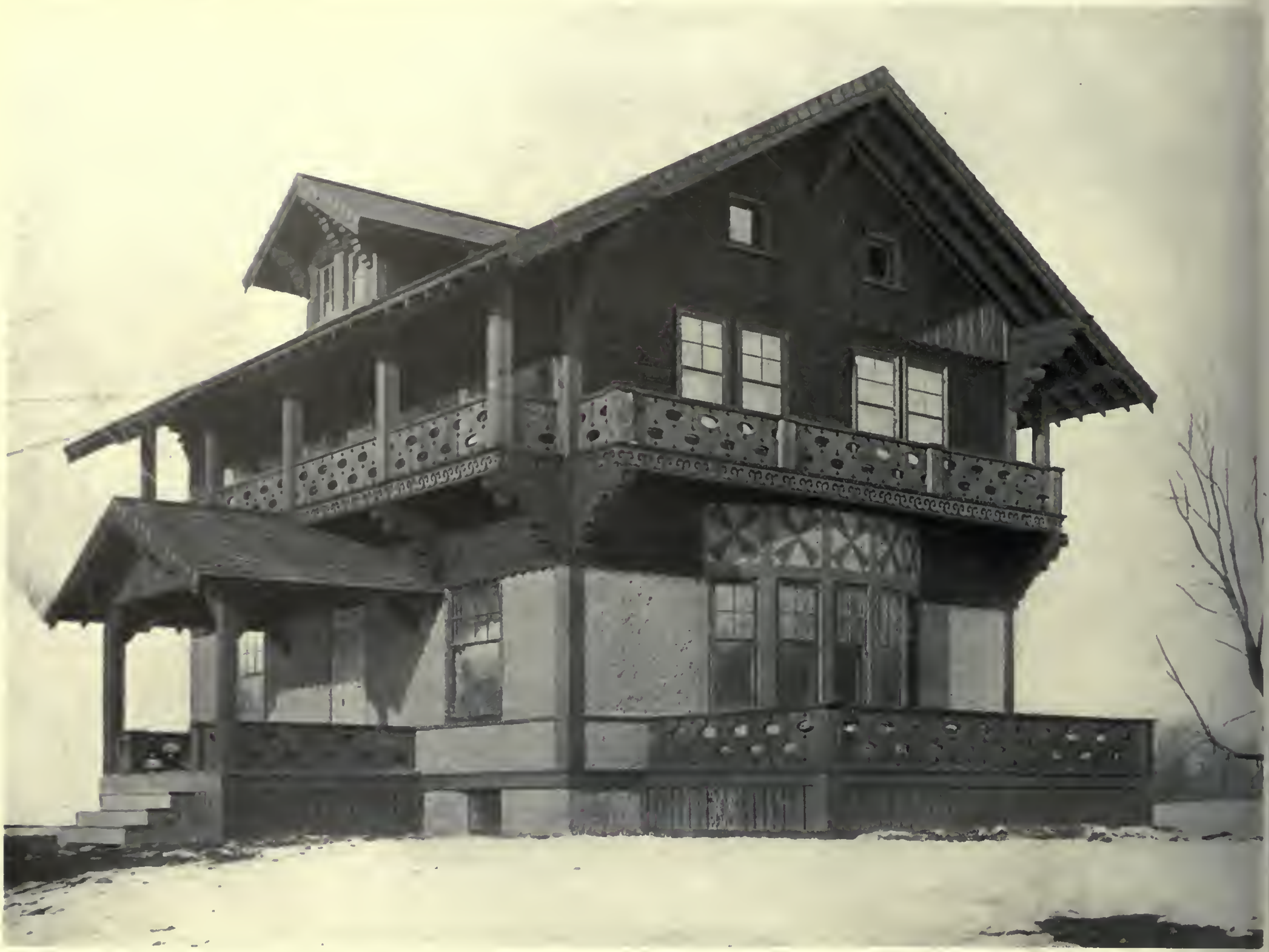
The attic contains two chambers and bath — finished in whitewood, with storage space.

The cellar, as usual, contains coal-bins, heater-room, and vegetable-closet; the entire floor is of concrete. It is advisable to plaster the cellar ceiling to prevent the dust from the coal working through to the first floor, and whitewashed cellar walls add an air of cleanliness.

The plumbing of both these houses is direct and should consist of enamel iron fixtures, with open plumbing, nickeled where exposed — all traps and seats should be vented by local vents, and have proper shut-offs to control the supply.

A lengthy specification could supplement this, giving technical terms and details of the construction; but after giving the main points, the client is advised to leave that part entirely to his architect, consulting with him freely on everything necessary, even to the furniture and rugs.

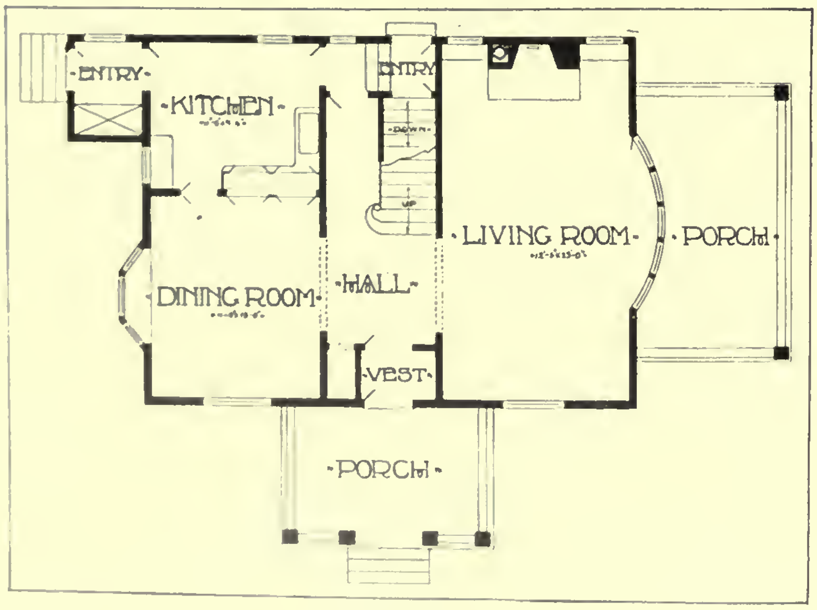
Little can be said of the exterior that is not made clear by the graphic perspective sketches. The roofs are shingled with red-cedar shingles laid 4½ inches to the weather, dipped in a good creosote stain. The walls can also be shingled in both designs. Either method gives the quiet effect which a house should have.



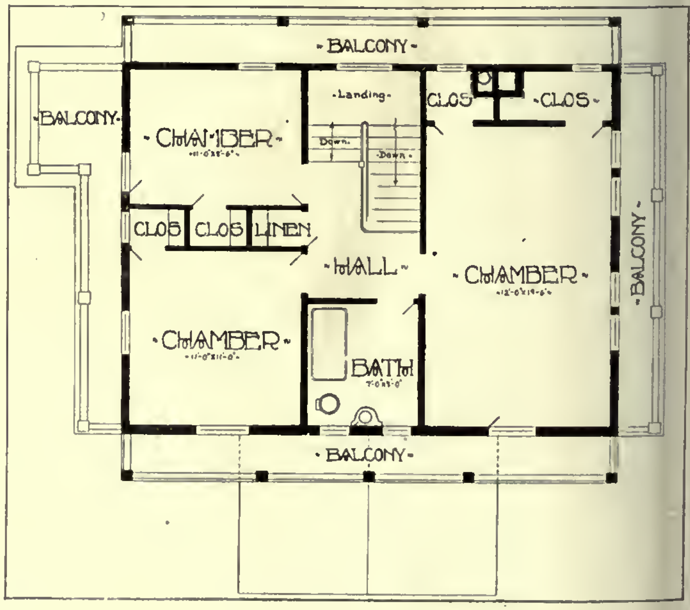
Cottage near Lake Harriet, Minneapolis, Minnesota

Lowell A. Lamoreau, Architect, Minneapolis

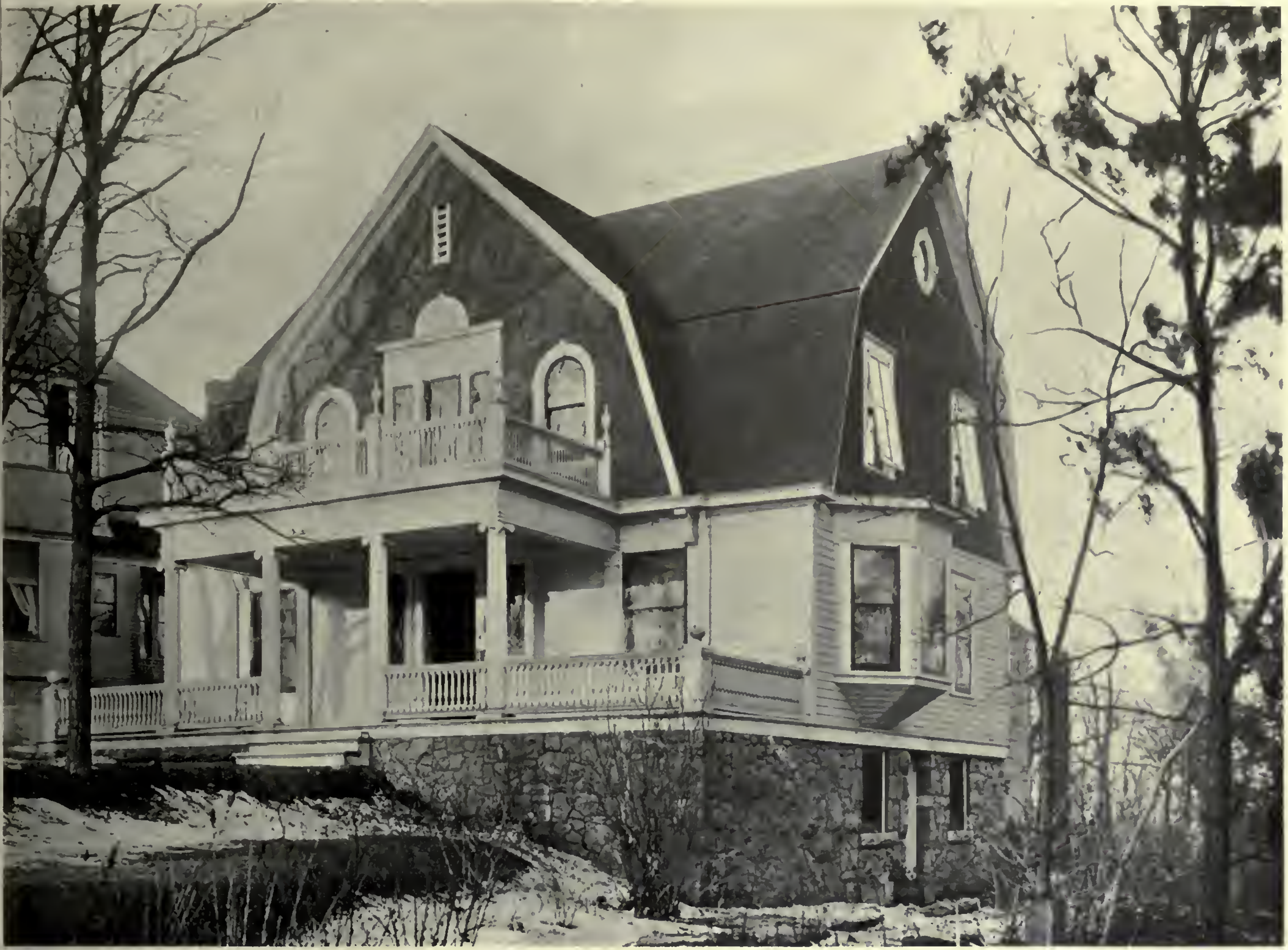
THIS six-room Swiss cottage was built on high ground overlooking Lake Harriet, Minneapolis. The first story and basement are covered with rough cast cement on wire lath, while the second floor, balconies, and all woodwork are of first clear rough sawed lumber. The house is stained a rich old wood brown, the ornamental sawed pattern and the shingles being bright green. Birch is the interior finish throughout the first story; painted pine in the second. The cost of the house was $3,300.



Plan of First Floor.



Plan of Second Floor.



Cottage in the Suburbs of Minneapolis, Minnesota

Lowell A. Lamoreau, Architect, Minneapolis

THIS cottage, built also in one of the suburbs of Minneapolis, on a side hill, has attracted considerable attention.

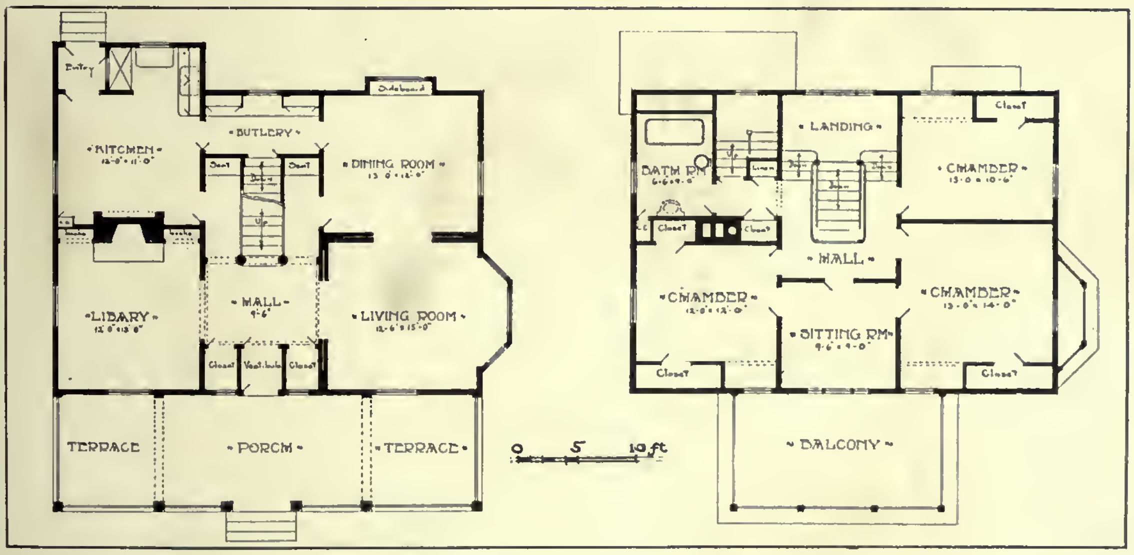
The house has a full basement, with wall built of Ortonville granite, a warm pink or reddish color. The exterior is painted cream white, the shingles on the gables stained a silver color, and the roof an olive green.

The stairway is directly opposite the front door, and in place of the ordinary newel-posts, there are two columns running to the beams on the ceiling. On the stair-landing a stained-glass window, in tones of red, gold, and blue, gives a soft, diffused effect throughout the first and second floor halls.

The room at the left of the hall is the library, where books are arranged on both sides of the fireplace, and above the bookcases a plaster arch makes a niche for a piece of statuary. The library, hall, living-room, and dining-room, opening into each other as they do, are ideal for entertaining. The feature of the stairs turning both ways from the landing, and the square hall on the second floor, doing away with long passages, makes an unusually pleasing second floor, as all rooms open directly into the hall. None of the corners of the second-floor chambers is cut, on account of the gambrel-roof.

The butler's pantry is located under the stair-landing, and is not a full story in height; but there is ample head-room.

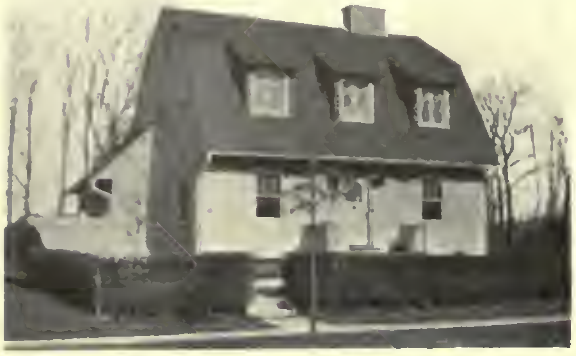
First-class plumbing is used throughout, and the house is heated by hot water. The cost of the house complete was $3,800.



Plans of First and Second Floors.

House at Chevy Chase, Maryland

John A. Lane, Architect, Washington

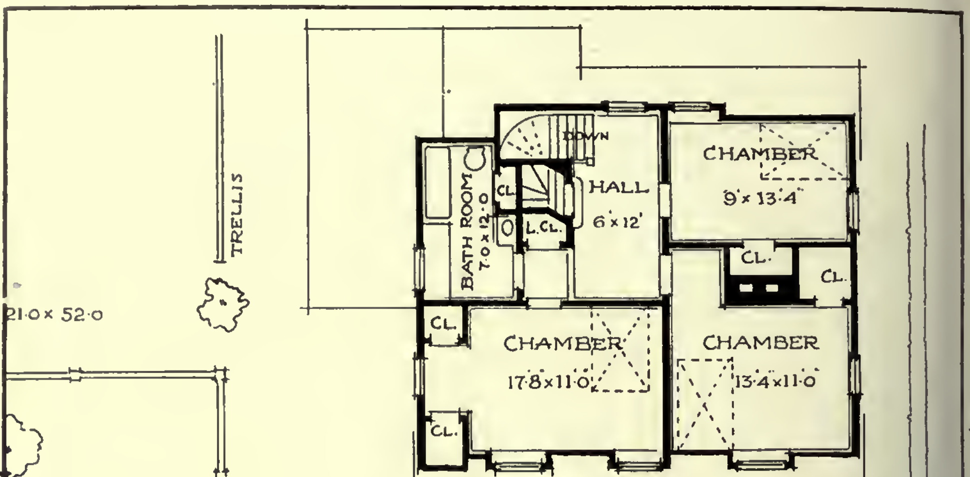


THIS quiet, unpretentious, suburban home was planned to meet the needs of a small family, and to require a minimum amount of care. The house and lot face the south. The height of ceilings, detail finish, and furnishings have been planned with reference to the size of the rooms, and on entering one is surprised at the apparent size of the interior.

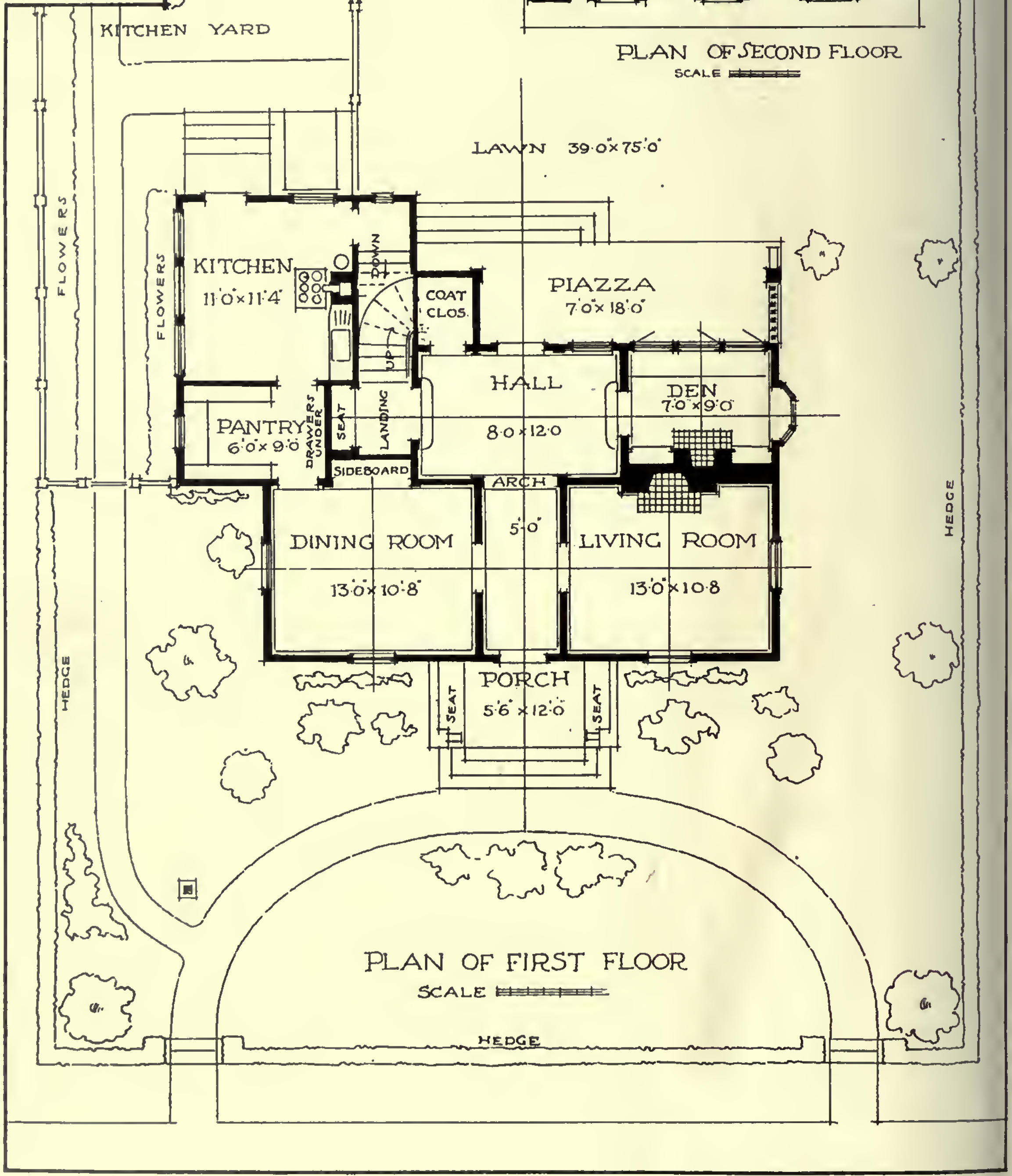
The entrance-hall extends through the house, permitting a free current of air in summer when the south breeze is the coolest. The dining and living rooms, on either side, are separated from the hall by arches. The den, at one side of the hall, has a lounging-seat beneath the casements, facing a cheery fireplace and bookcases. Opposite the entrance is a small bay, with leaded glass, filled with flowers. The height of the ceiling of the den is lessened by a rise of two steps which correspond with those to the platform at the opposite side of the hall. The stairway is hidden from view, starting from the raised platform, which has an arched recess and seat.

The chambers have large, double casement-sashes opening to the south. The attic has a servant's room, ample storage-space, and provision for a studio with north light. The walls and ceilings of the kitchen, pantry, and bathroom are painted. The floors throughout are rift Georgia pine. The finish inside is pine, stained in the first story, painted elsewhere. Outside, the finish is cypress, painted white, with cypress shingles of a silver gray color, stone underpinning and chimneys. The back yard is not sacrificed to the servants but is made a living part of the home, and the house planned with this in view. The kitchen service yard is at one side, with a small garden back of it. This is separated by a high trellis from the lawn, which extends back from the house and main piazza to a natural grove of forest trees and a tennis-court. The yard is inclosed by a privet hedge and a screen of climbing roses.

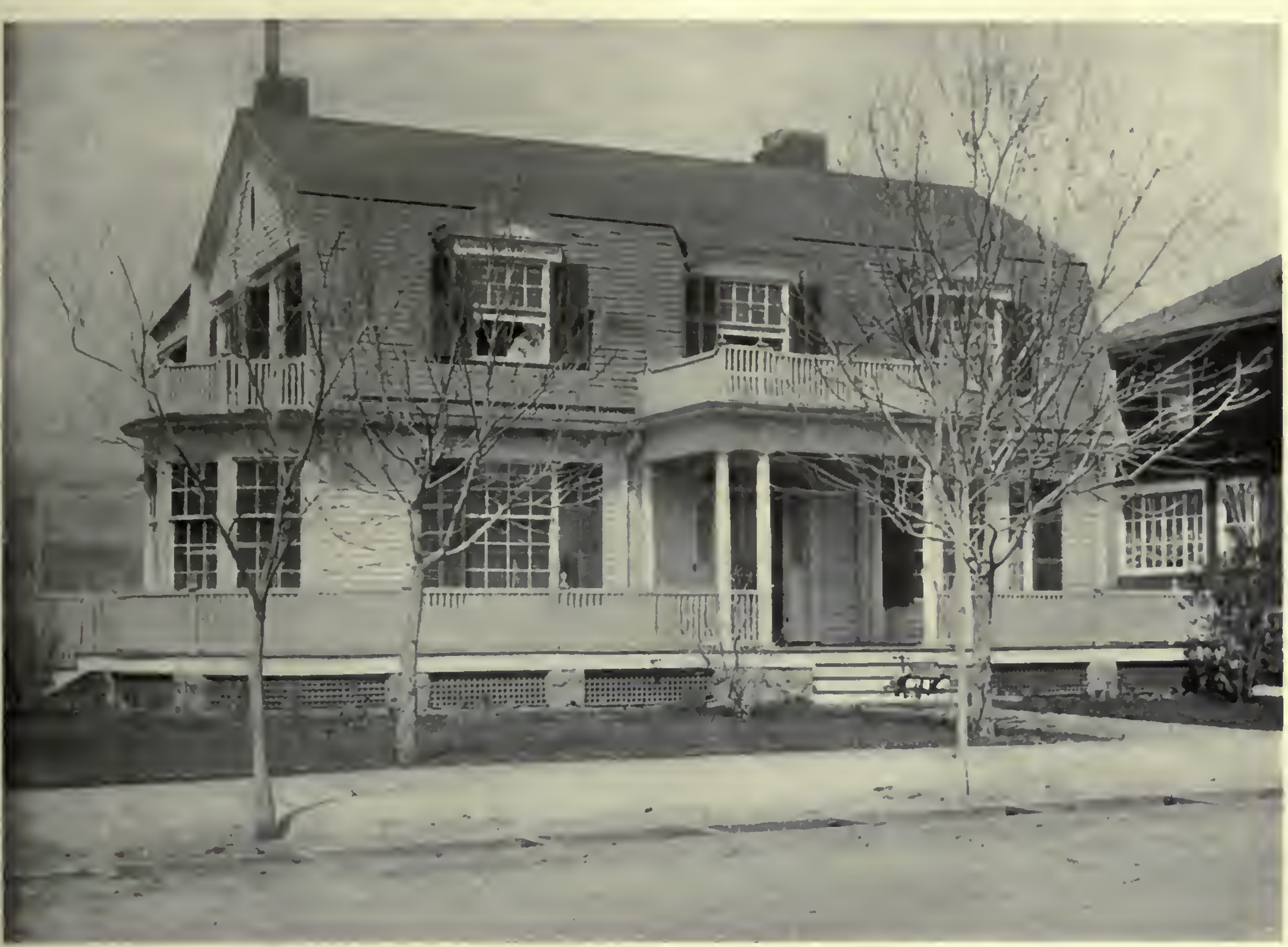
In 1904 this house, complete, was built for the sum of $3,900.

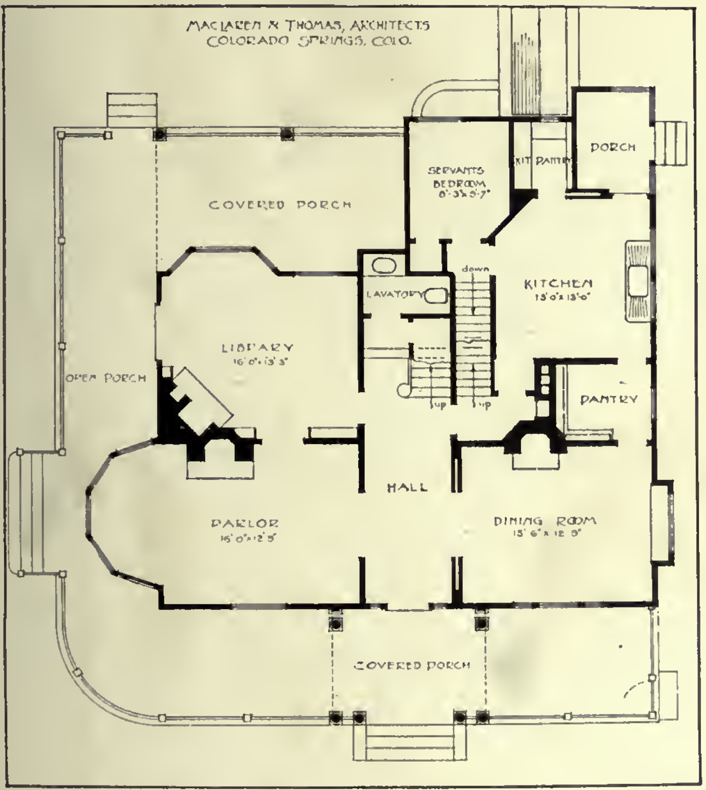


PLAN OF SECOND FLOOR
SCALE

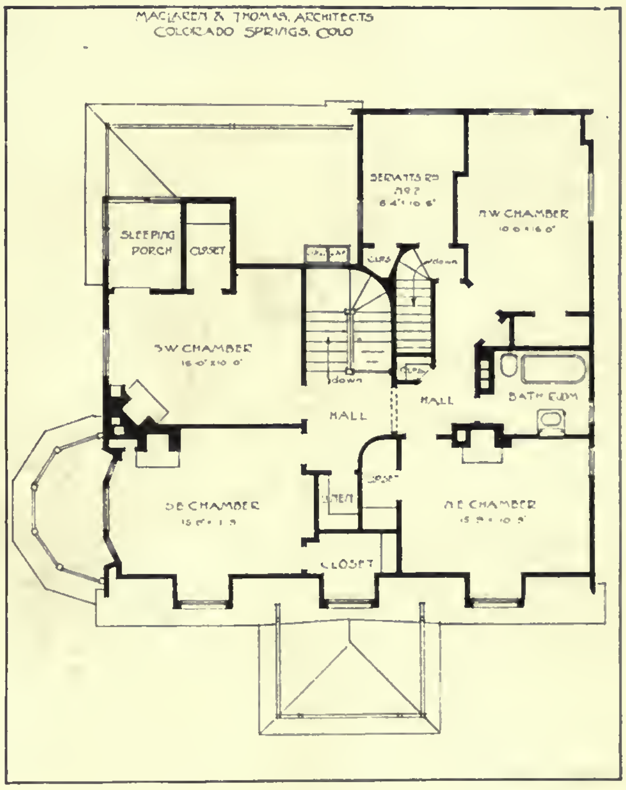


PLAN OF FIRST FLOOR
SCALE





FIRST FLOOR PLAN.



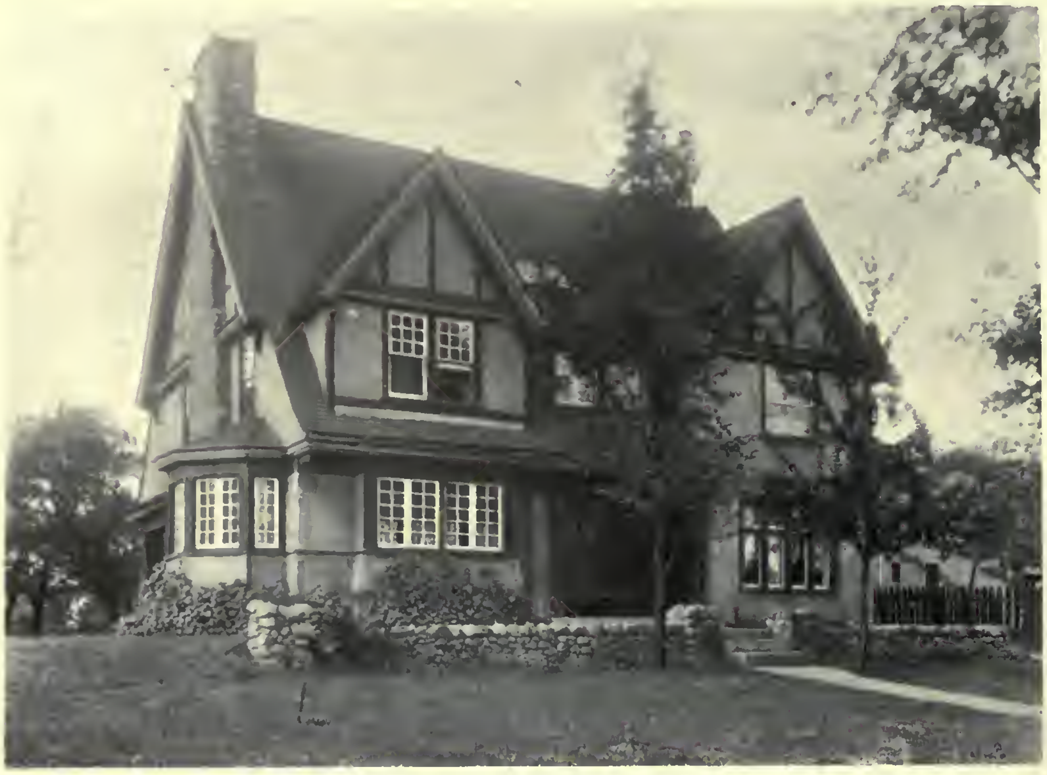
SECOND FLOOR PLAN.

RESIDENCE OF A. H. HUNT, ESQ., COLORADO SPRINGS, COLORADO.

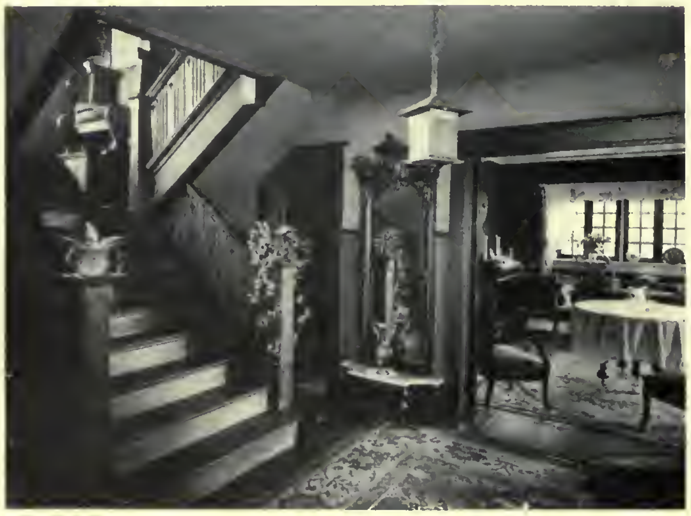
MACLAREN & THOMAS, ARCHITECTS, COLORADO SPRINGS.

Two Plaster Houses in Indianapolis, Indiana

Foltz & Parker, Architects, Indianapolis



Residence of Mr. J. A. Sutherland, Indianapolis.



Staircase Hall.

THE house of Mr. Sutherland was built to meet the requirements of a family consisting of the owner and his wife, two small children, and one servant. The amount appropriated was $6,000, and the cost of the house a year ago was a little less than $6,300. The problem of reconciling the owner's requirements with his building-appropriation appeared at first thought a difficult one, but neither unusual nor impossible.

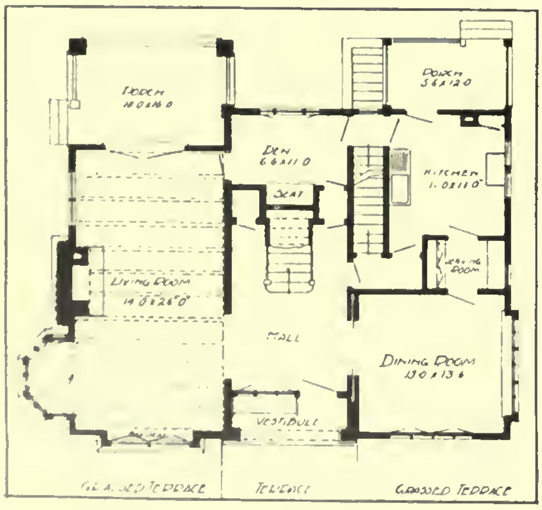
The site presented many possibilities, being high ground on the south bank of Fall Creek, with a rather abrupt slope to the creek bed on the north and a gradual slope to Sutherland Avenue on the south, necessitating equal emphasis of both fronts. Thus the creek side naturally became the garden front and the family porch a feature of this elevation. No porch was deemed necessary for the street front, but in its stead an open vestibule with a broad cement approach was provided, the latter flanked on either side by a grass terrace raised above the surrounding grade and faced with terrace-walls of field stones. Field stones were also used to advantage in the outside chimney in the west elevation and for the porch-base and columns. The exterior was finished in cement with a trowel finish, rough cypress beams being introduced into the gables and dormers. Roof shingles and beams were stained dark green. All outside trim and sash were painted ivory white. The feature with which one is perhaps most impressed in the interior is the center stairway to the ingle-nook on the landing. From this ingle-nook, with its settles on either side, a splendid view of the garden and the stream is obtained. Below the ingle-nook is a small room connected with both the living-room and kitchen, for use either as den or breakfast-room.

The feature of the large living-room is the brick fireplace. The bay at the southwest corner adds much to the spaciousness and cheerfulness of the room, admitting the sunlight at all times during the day. Casement doors connect the living-room with the garden porch.

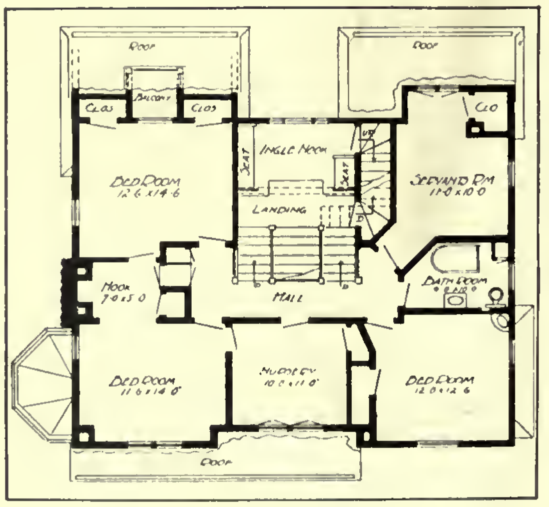
The rooms in the second story are necessarily small, but it was one of the conditions that they must be five in number. Of these, one is the children's nursery or playroom, one their bedroom, one the owner's bedroom, besides a guest-room and the maid's room. Ample closets are provided, and a nook with small fireplace was thought advisable between the two west rooms.

The rear stairs are combined in part with the main stairway in a manner to occupy a minimum amount of space. The attic is finished for storage purposes only. In the basement are the laundry, boiler and fuel rooms, and a servant's toilet. The house is heated by hot water.

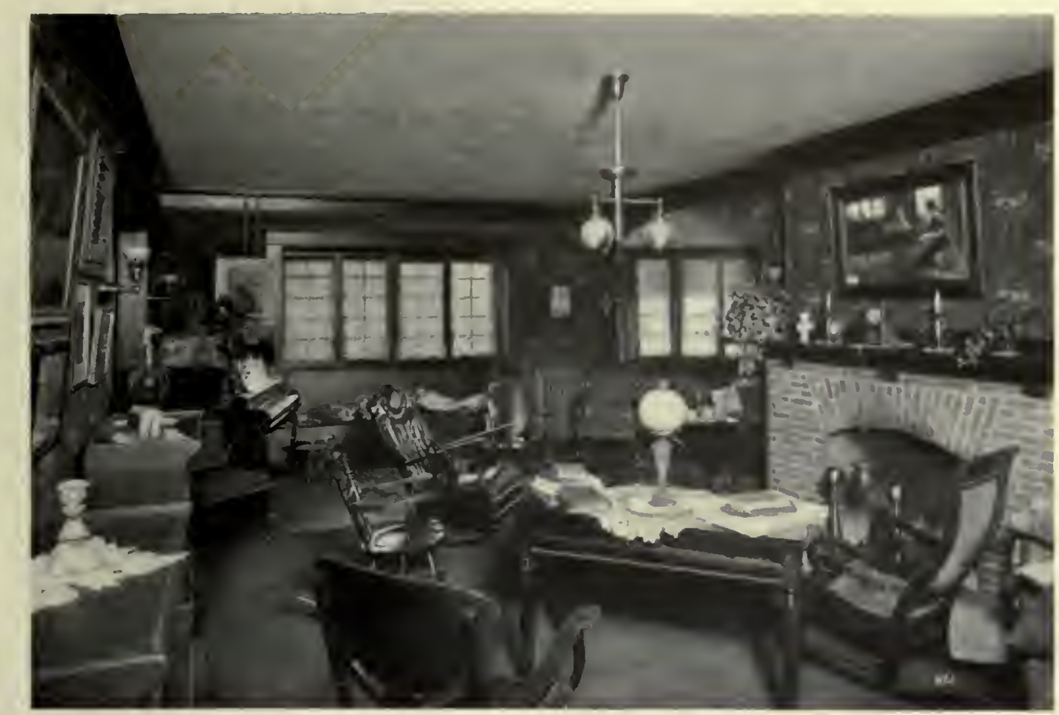
To the interior finish and decoration, the same careful consideration was given as to the plan. Chestnut wood stained a rich



First Floor Plan.



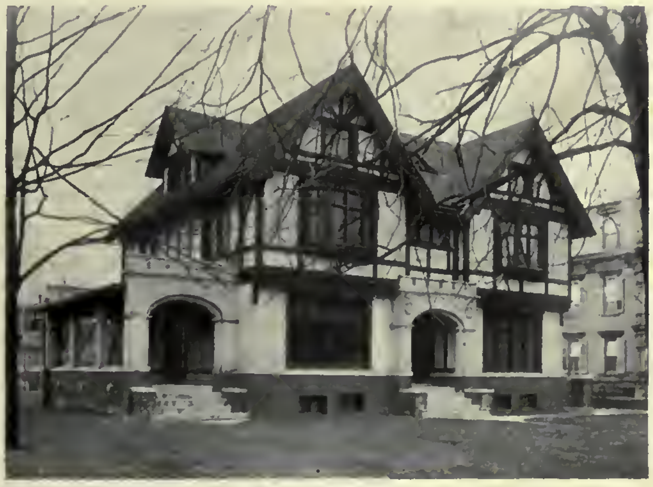
Second Floor Plan.


The Living-room, Sutherland House.

brown was used in the living-room, with a two-toned green paper on the walls. The halls were finished in bog oak with walls of light brown; the dining-room in ivory white with red birch doors, the walls being papered in plain green on which panels were formed by the use of small wood panel-molds nailed on and painted ivory white. The sleeping-rooms were finished in poplar-wood and painted to correspond with the colors in the papers, which were selected from the many dainty striped patterns now deservedly so popular.

THE Long residence, designed for an ample city lot and surrounded by fine old trees, presented opportunity for use of the plaster and half-timber treatment on account of its environment. Brick pavers, laid in Flemish bond, were carried to the height of the first-story window-sills, forming a substantial base for the remaining superstructure of cement, the first story being a plain trowel finish and the upper story and gables paneled in an interesting manner with undressed cypress strips, which were stained with creosote-oil to a rich walnut brown. The roof is stained a moss green.

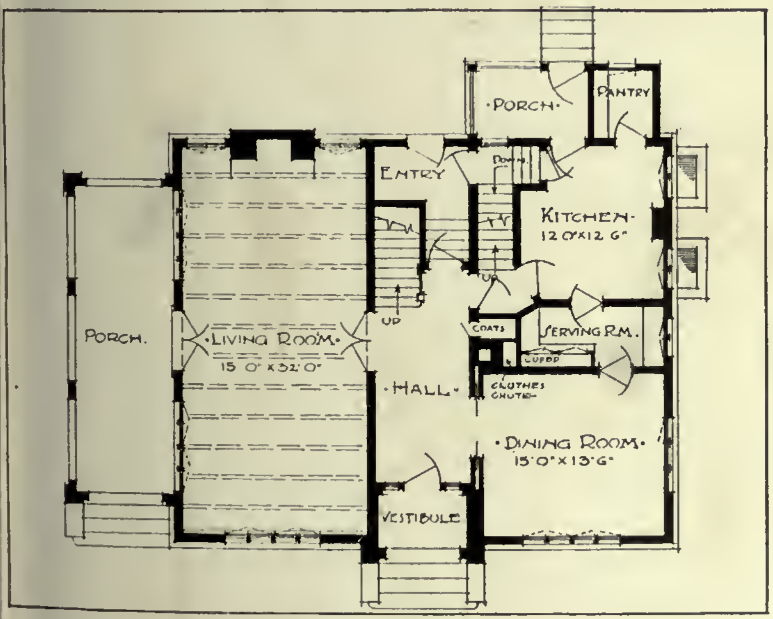
The house has an east frontage, therefore the living-porch on the south was inevitable, though a departure from the conventional urban custom of building it across the street front. The floors are of cement tiles, with steps of cement.


Residence of Mr. Harry W. Long, Indianapolis.

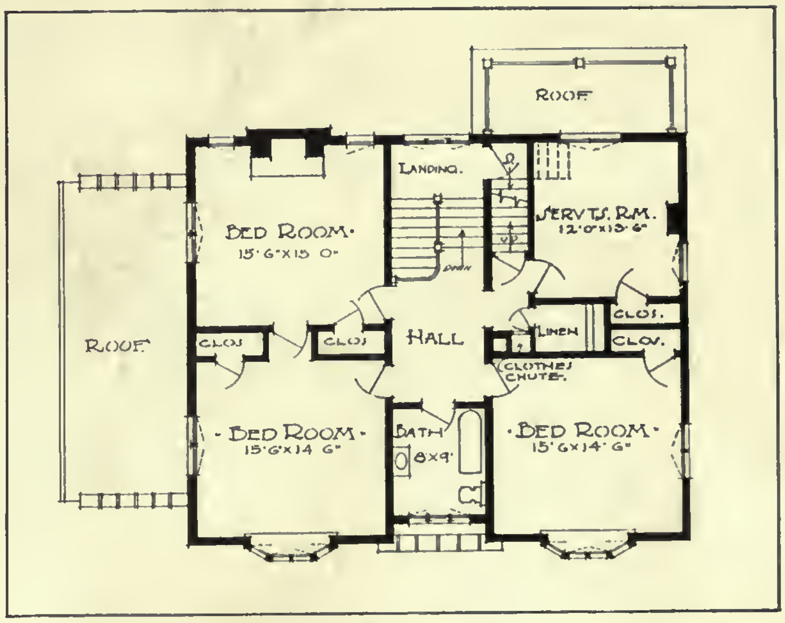
The house is complete and convenient in its arrangement. The living-room is large and well lighted. The ceiling is beamed and all woodwork is fumed oak. Casement doors open upon the large south porch, and fixed bookcases with leaded-glass doors occupy all of the remaining south wall to the height of the window-stools.

The stair-hall and stairs are finished in red birch stained old mahogany, and the dining-room is finished in old ivory and mahogany, with a high paneled wainscot. A grade entrance at the rear of the hall furnished easy access to either the stair-hall, the kitchen, or the basement. In the latter are the laundry, vegetable-cellar, boiler and fuel room, and under the living-room a large smoking and recreation room with a huge fireplace in the west end. The walls of this room are faced with the same bricks as were used for the exterior, and the ceiling is rough plastered and beamed. This was designed as a purely "stag" room, in which the owner might entertain his men friends with little disturbance to the other occupants of the house.

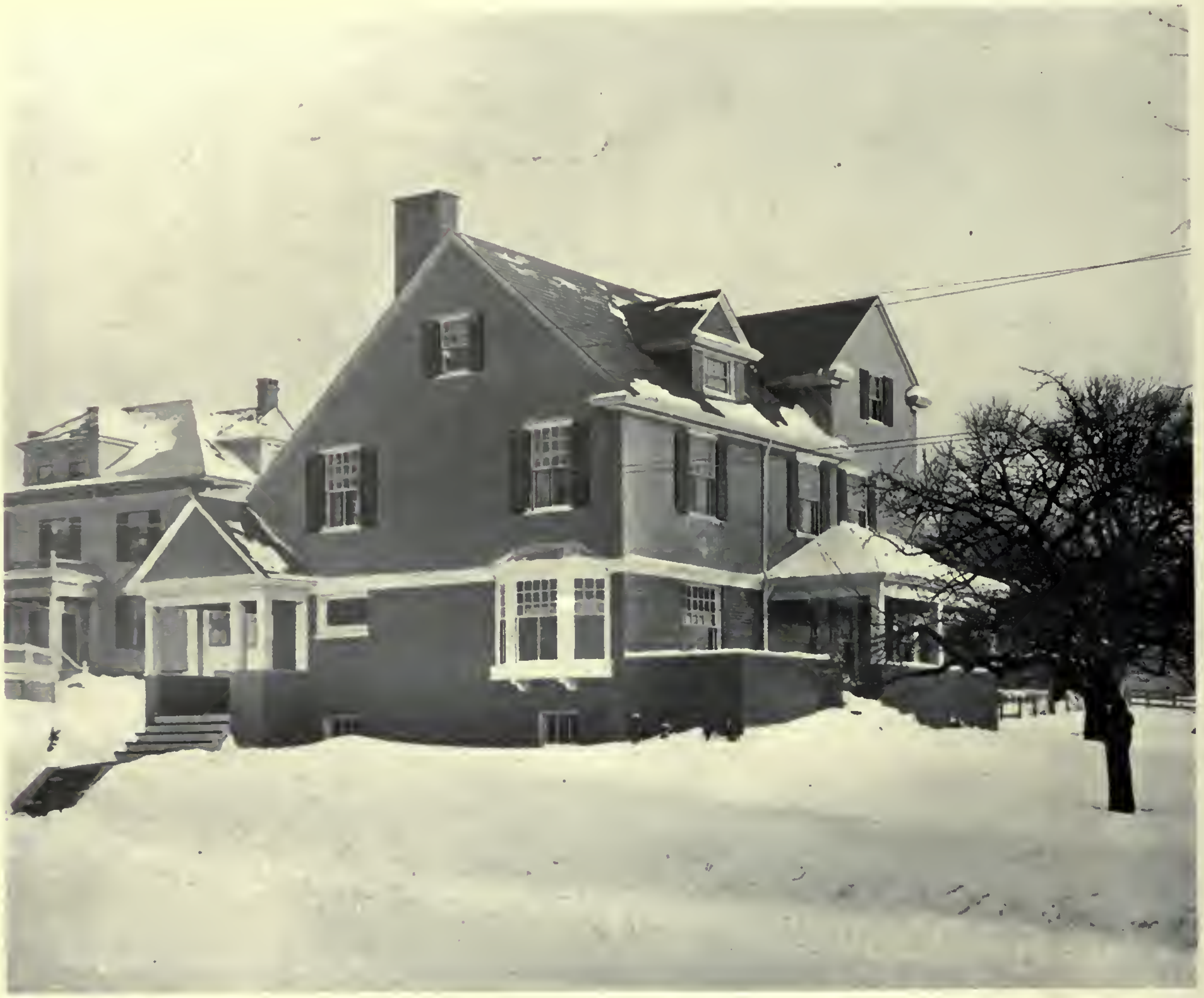
This house, just completed, including hot-water heat, modern plumbing, and electric lighting, cost $9,500. If one figures up the number of rooms, and the size of each, he will realize that this is a low figure. It has been obtained by a rectangular plan which does not waste a foot of space.

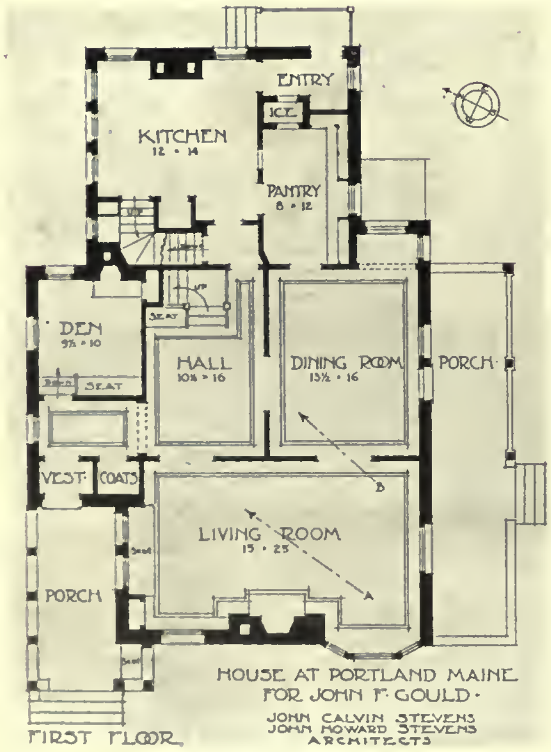


Plan of First Floor.

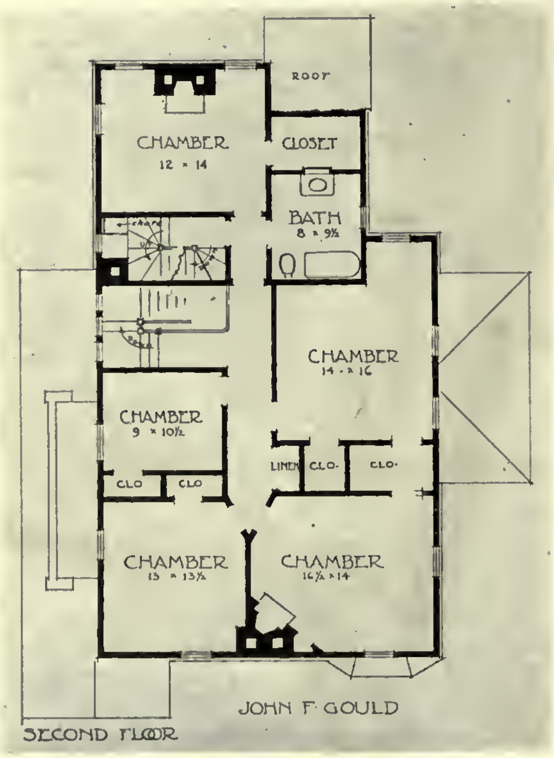


Plan of Second Floor.





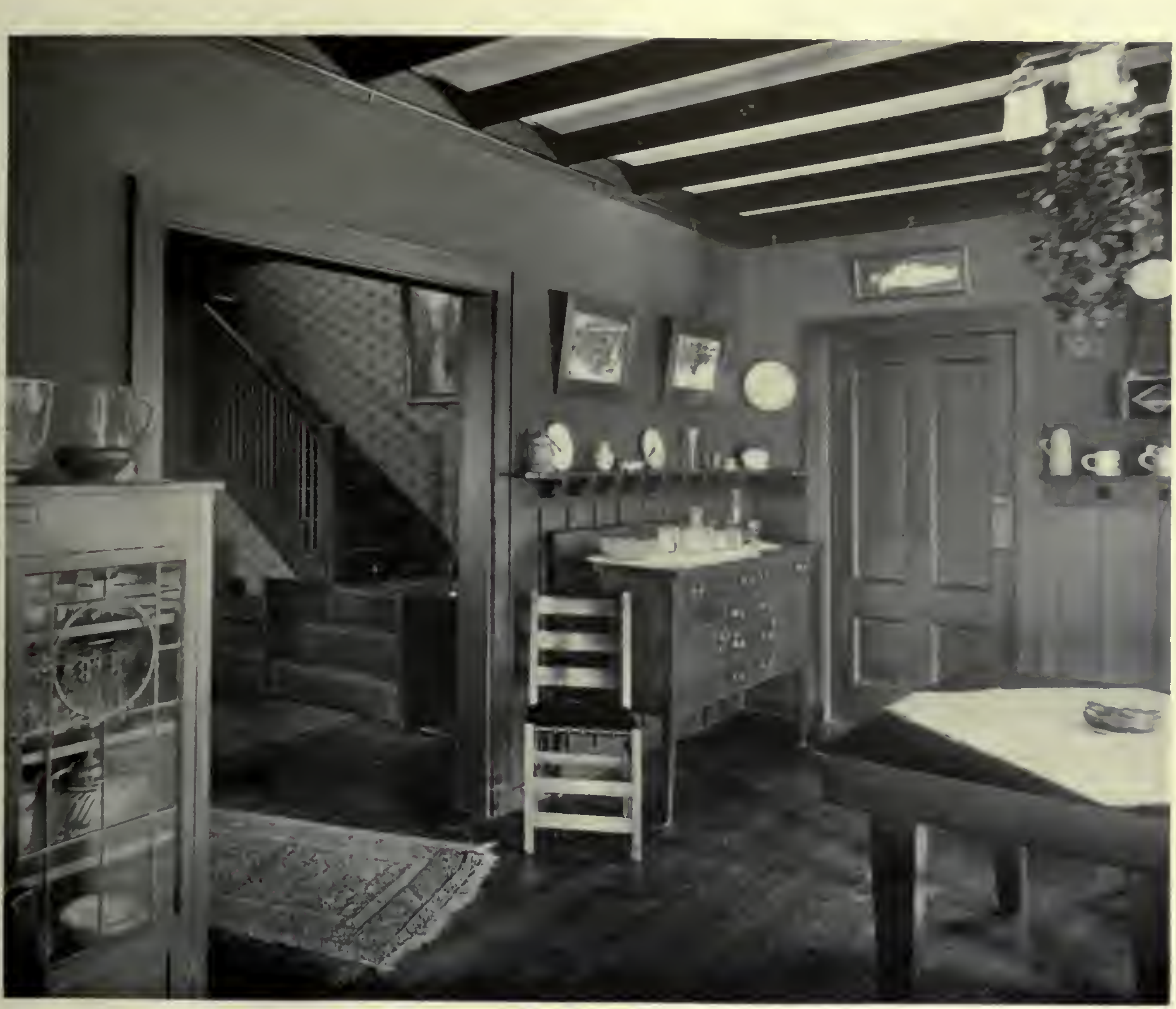
FIRST FLOOR PLAN.



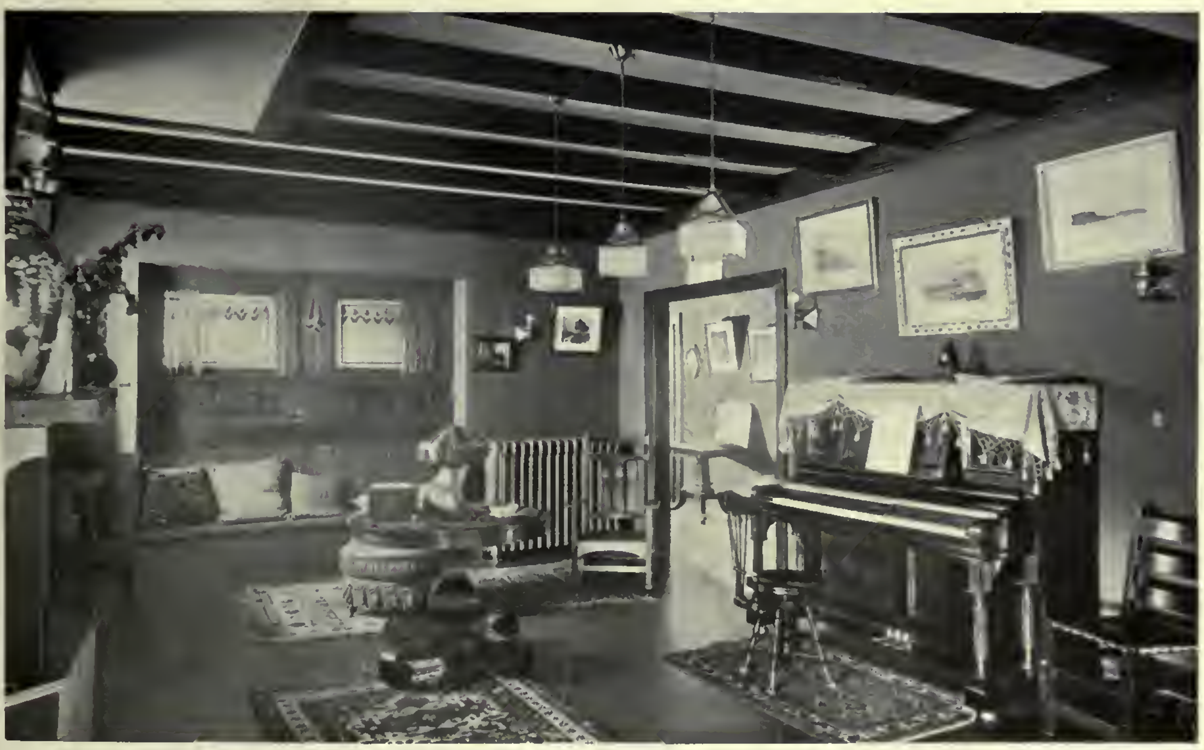
SECOND FLOOR PLAN.

HOUSE FOR JOHN F. GOULD, ESQ., PORTLAND, MAINE.

JOHN CALVIN STEVENS, JOHN HOWARD STEVENS, ARCHITECTS, PORTLAND.



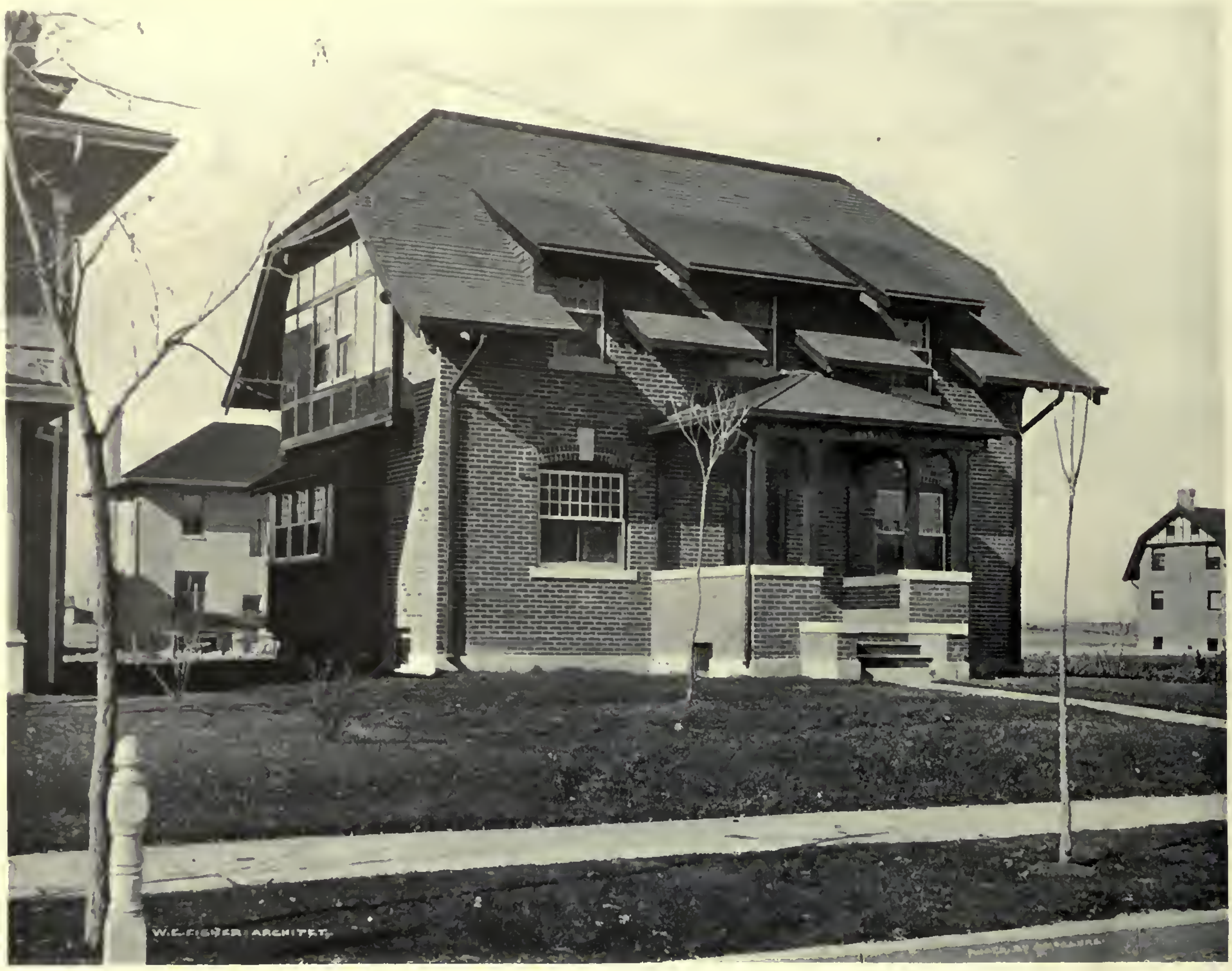
DINING-ROOM.

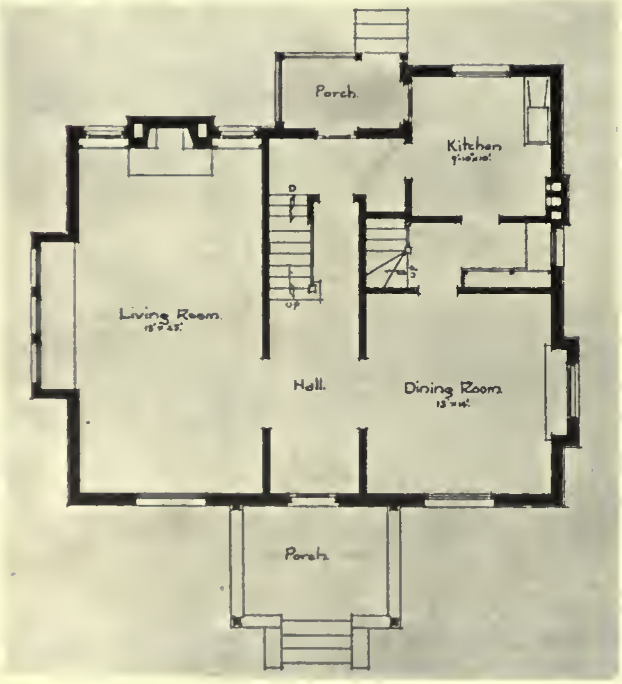


LIVING-ROOM.

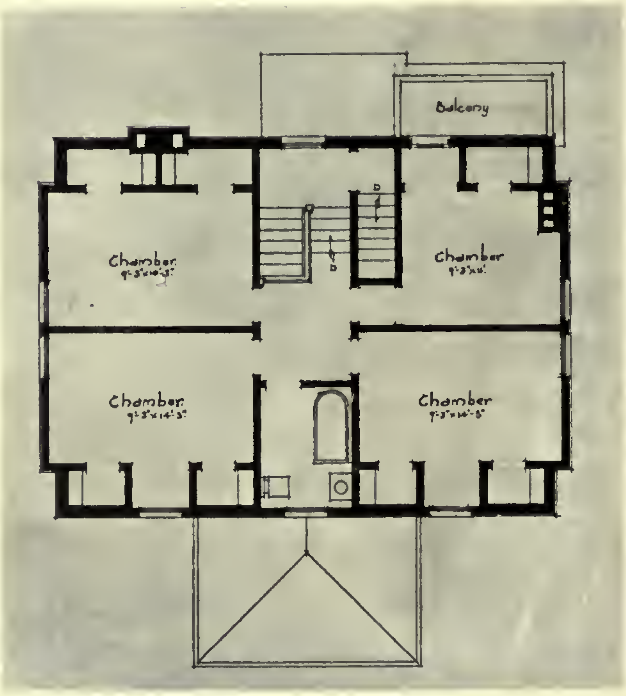
HOUSE FOR JOHN F. GOULD, ESQ., PORTLAND, MAINE.

JOHN CALVIN STEVENS, JOHN HOWARD STEVENS, ARCHITECTS, PORTLAND.



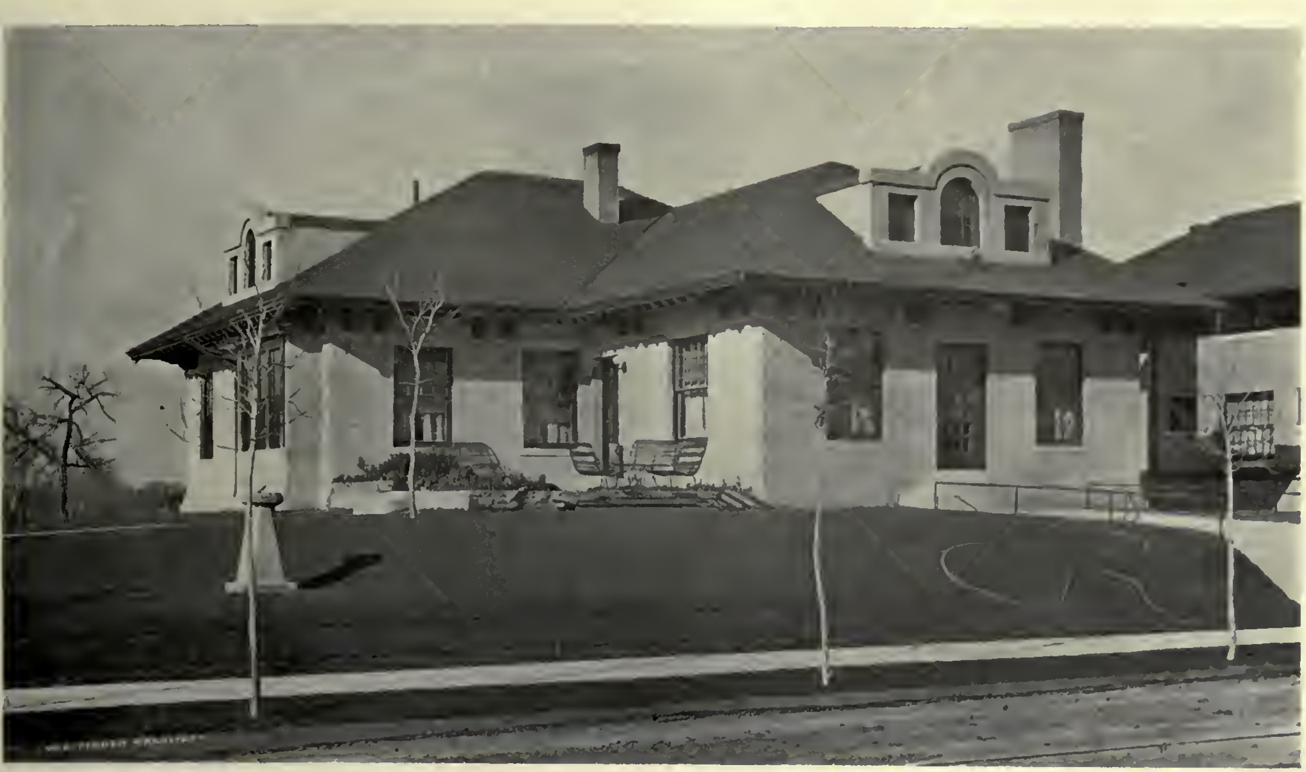


FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

HOUSE IN DENVER, COLORADO. WILLIAM ELLSWORTH FISHER, ARCHITECT, DENVER.



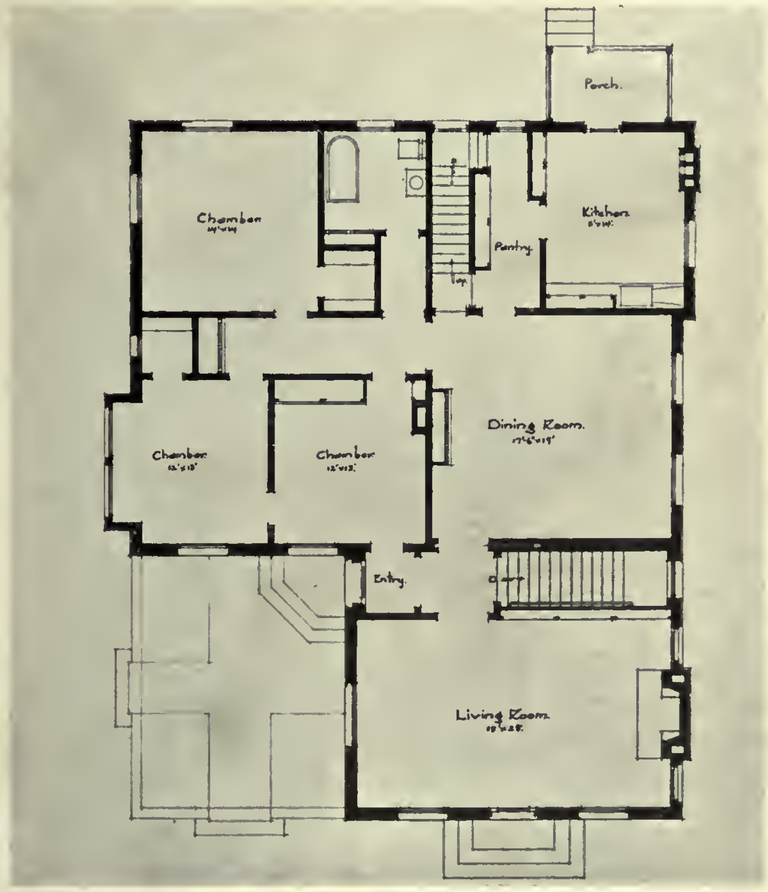
Bungalow in Denver, Colorado

William Ellsworth Fisher, Architect, Denver

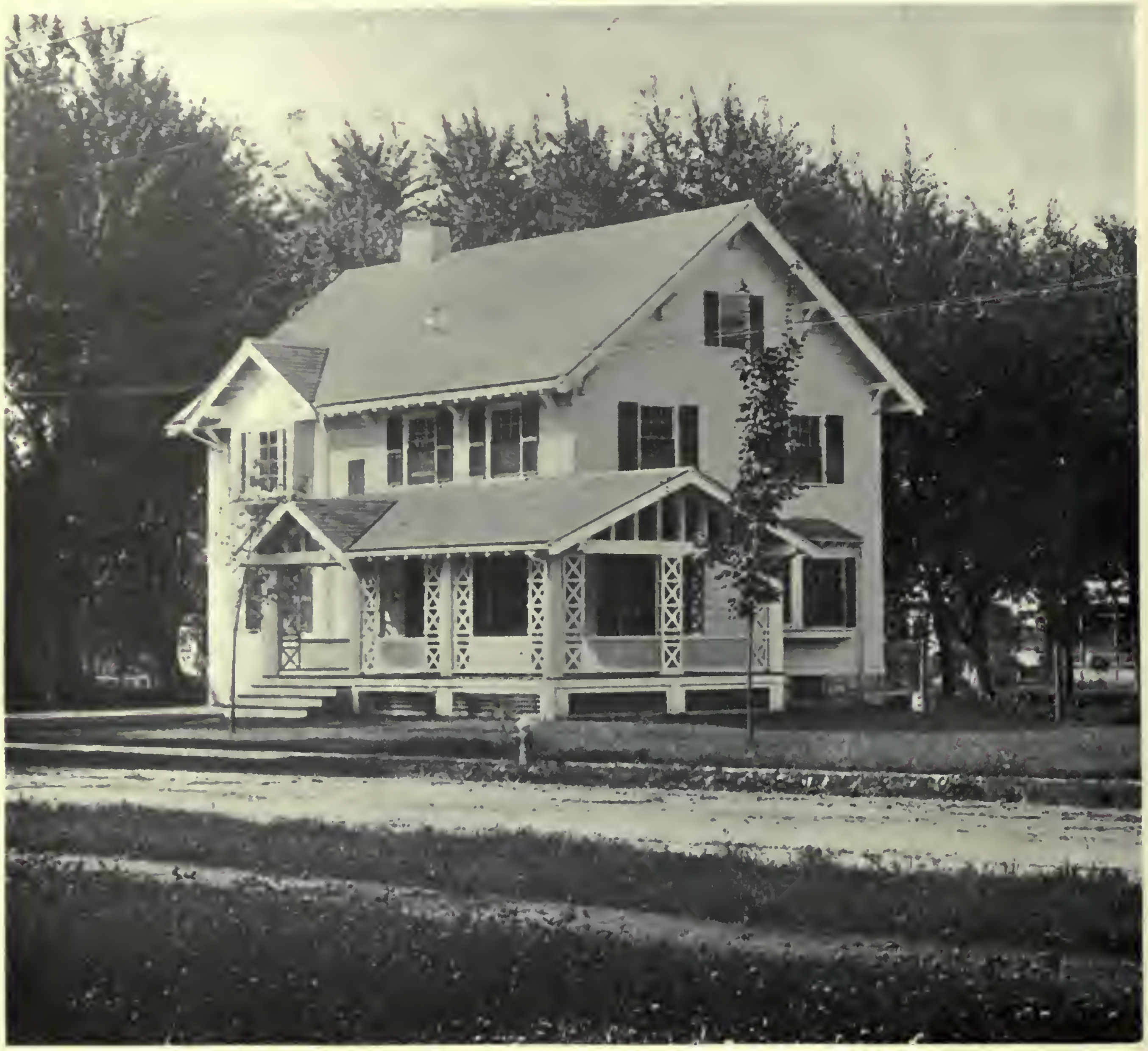
AS the price of building-lots in Denver is high, a man of moderate means cannot surround his house with much land. In a country of such altitude and such glorious mountain views, this is less of a drawback than it would be in low or level country. The house shown here is a logical successor of the thousands of little one-story brick houses of Denver, and yet it is a wonderful improvement over those monotonous affairs. It represents the *right* way in which Mission architecture should be adapted to modern house design; that is, by omitting the arabesques and intricate scrollwork which by the ignorant are supposed to characterize the Mission buildings.

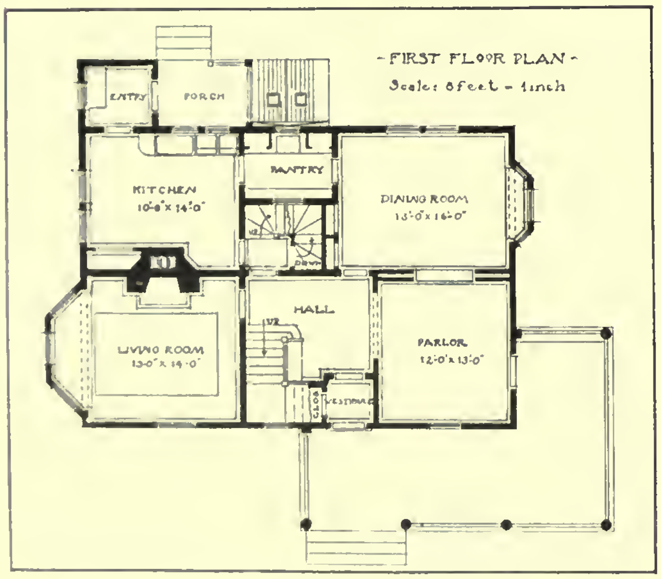
The Colorado summer is hot and dry; the winter is not accompanied by any very heavy snows; so the wide cornice on this house is of service in shutting out the hot sun of the summer.

The cost of this house was $6,500; of which $150 was the heating item, and $315 was the cost of plumbing. All of the main rooms and chambers are on the ground floor, with rooms for the servants above.

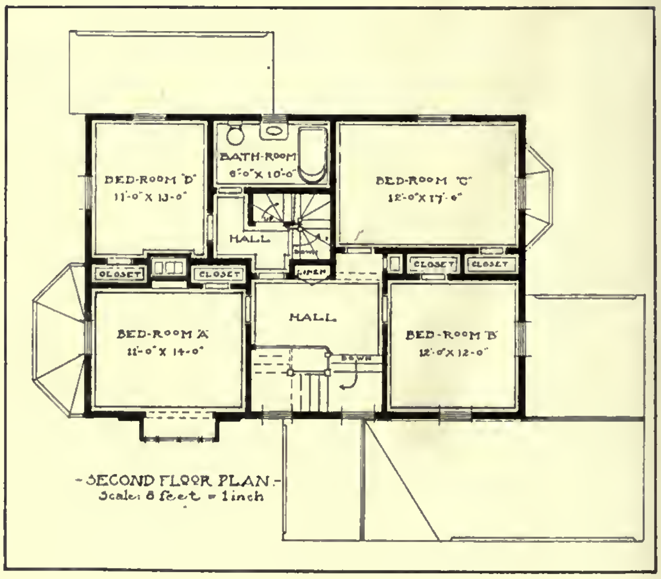


PLAN.





FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

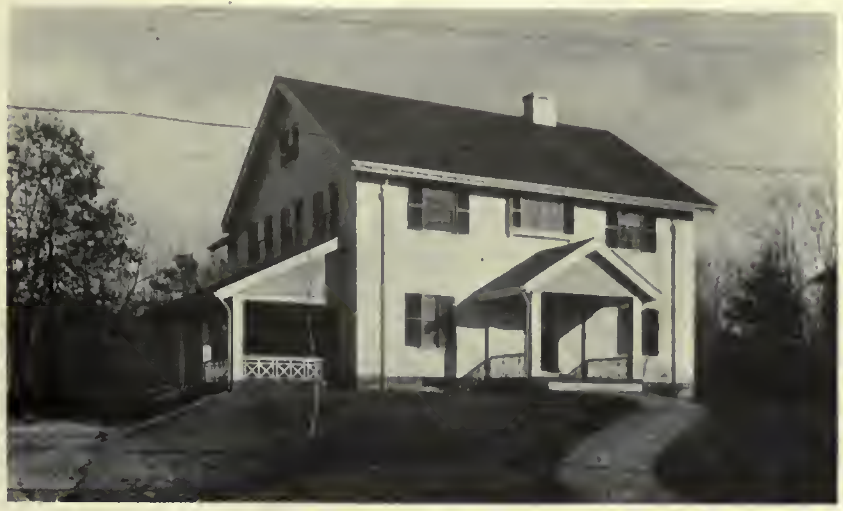
HOUSE IN FRAMINGHAM, MASSACHUSETTS.

RALPH EDMUND SAWYER, ARCHITECT, BOSTON.

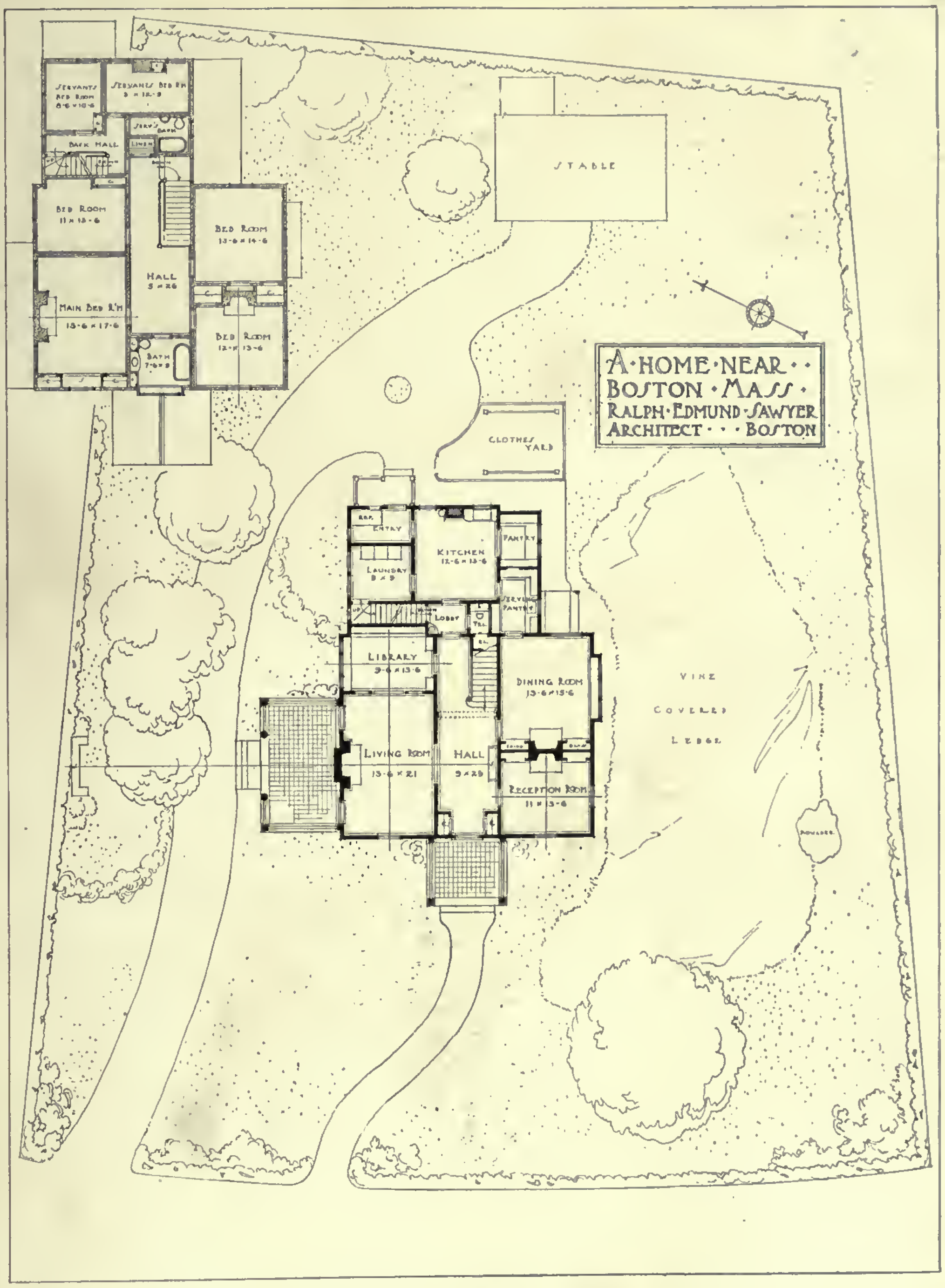
As the house was to be on the easterly side of the street on a lot of moderate size, the chief problem to be solved in its design was the location of the principal rooms in such a manner as to obtain a maximum amount of sun and air with a just participation in the view of the pretty vale obtained from the front windows.

Although based upon the familiar type of central stair-hall with rooms on either side, the plan still takes certain liberties with the symmetrical grouping of the rooms. Care has been taken to arrange the rooms in such a way that repetition in proportion and size will not occur, and to allow of their separate every-day use as well as their use *en suite* for entertaining. The intimate connection of living-room and main porch is especially desirable, the latter being shaded in summer by the little group of oaks. In the service portion of the house every reasonable allowance for convenience has been made, and the telephone placed where it can be readily answered during the absence of the family. Ample closet room is provided for the six second-floor bedrooms; no rooms were required on the third floor.

The exterior depends chiefly on its proportions, with the use of tongued and grooved siding eight inches in width in order to obtain greater dignity than is usually the case with clapboarded or shingled walls. The low pitch given to the main roof, and the broad porches with their boldly overhanging roofs, all give, it is at once felt, an air of quiet domesticity and ease to what might otherwise be a severe plan.

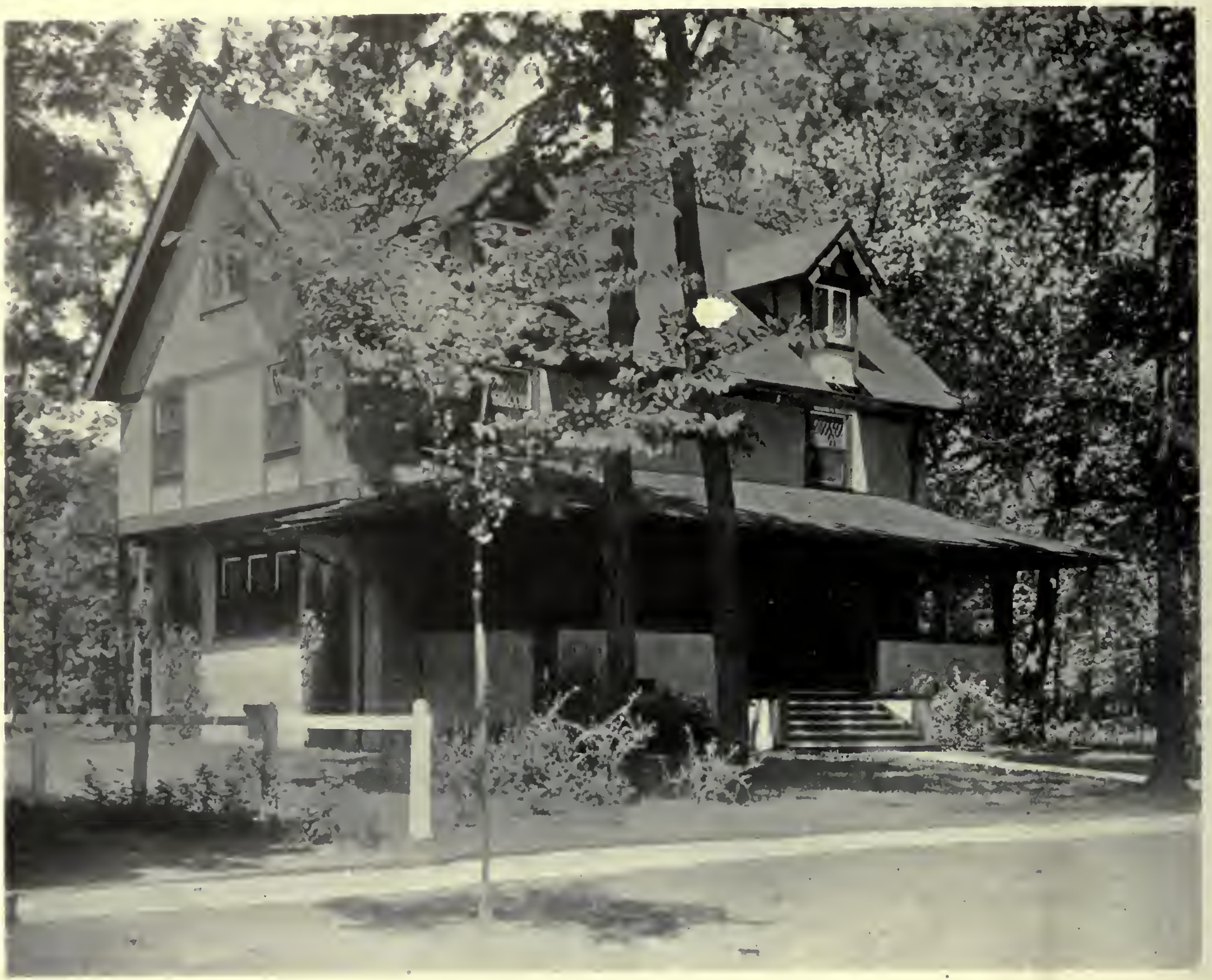


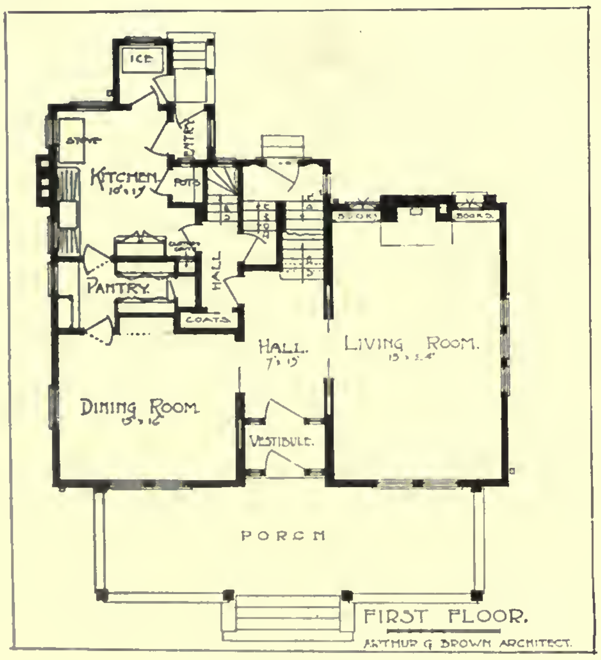
VIEW OF EXTERIOR.



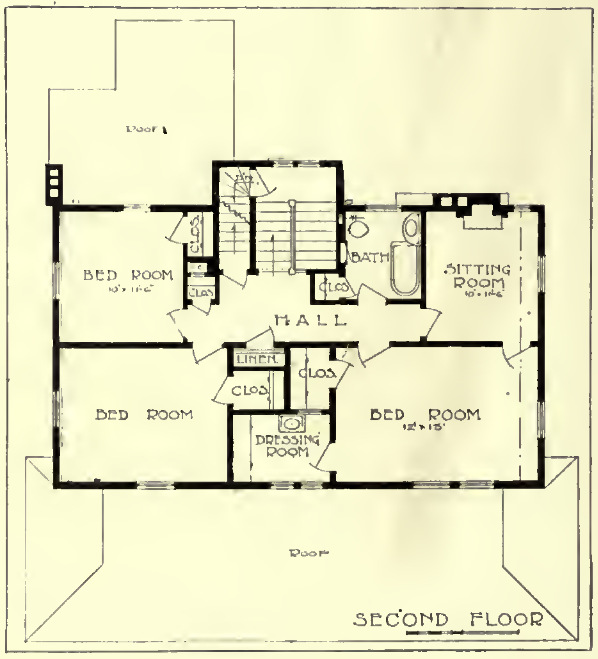
PLANS OF FIRST AND SECOND FLOORS AND GROUNDS.

HOUSE IN SUBURBS OF BOSTON, MASSACHUSETTS. RALPH EDMUND SAWYER, ARCHITECT, BOSTON.



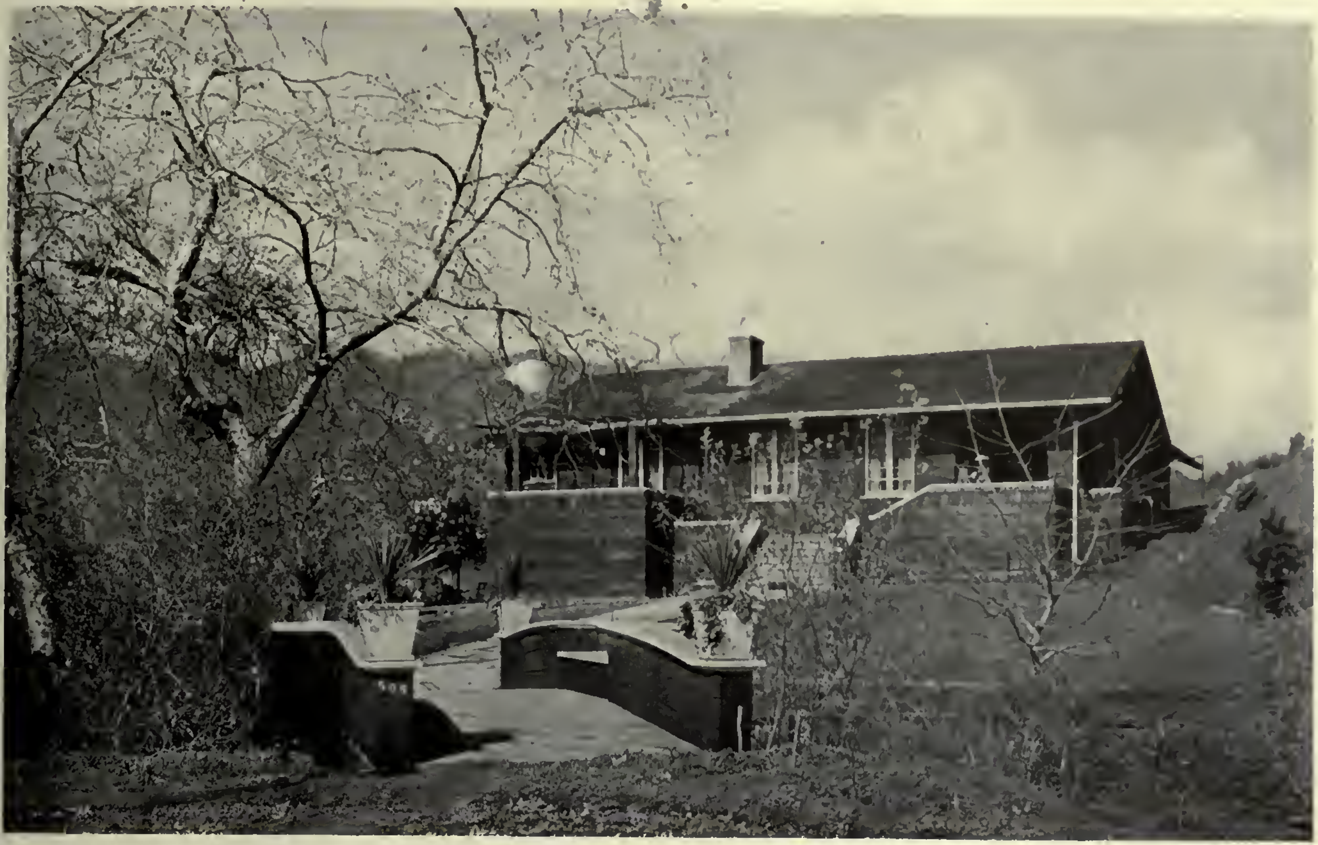


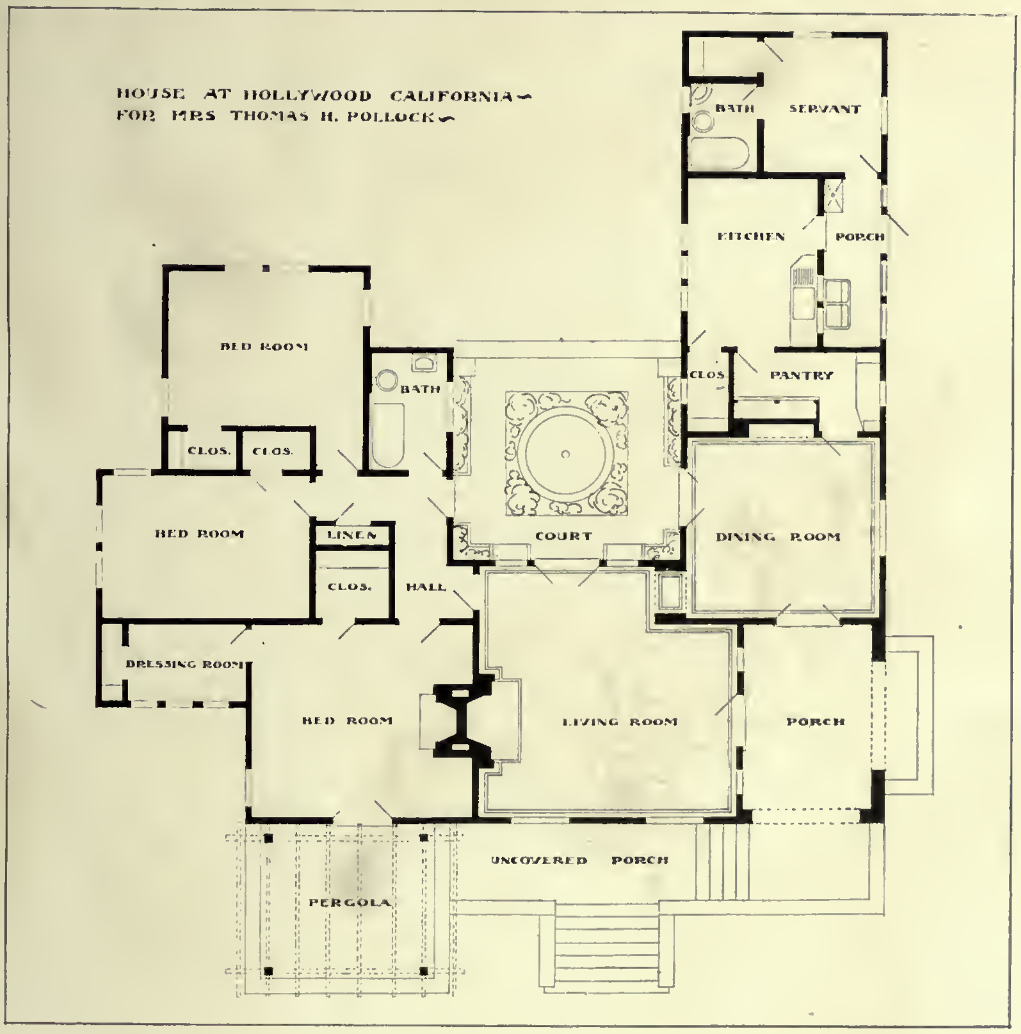
FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

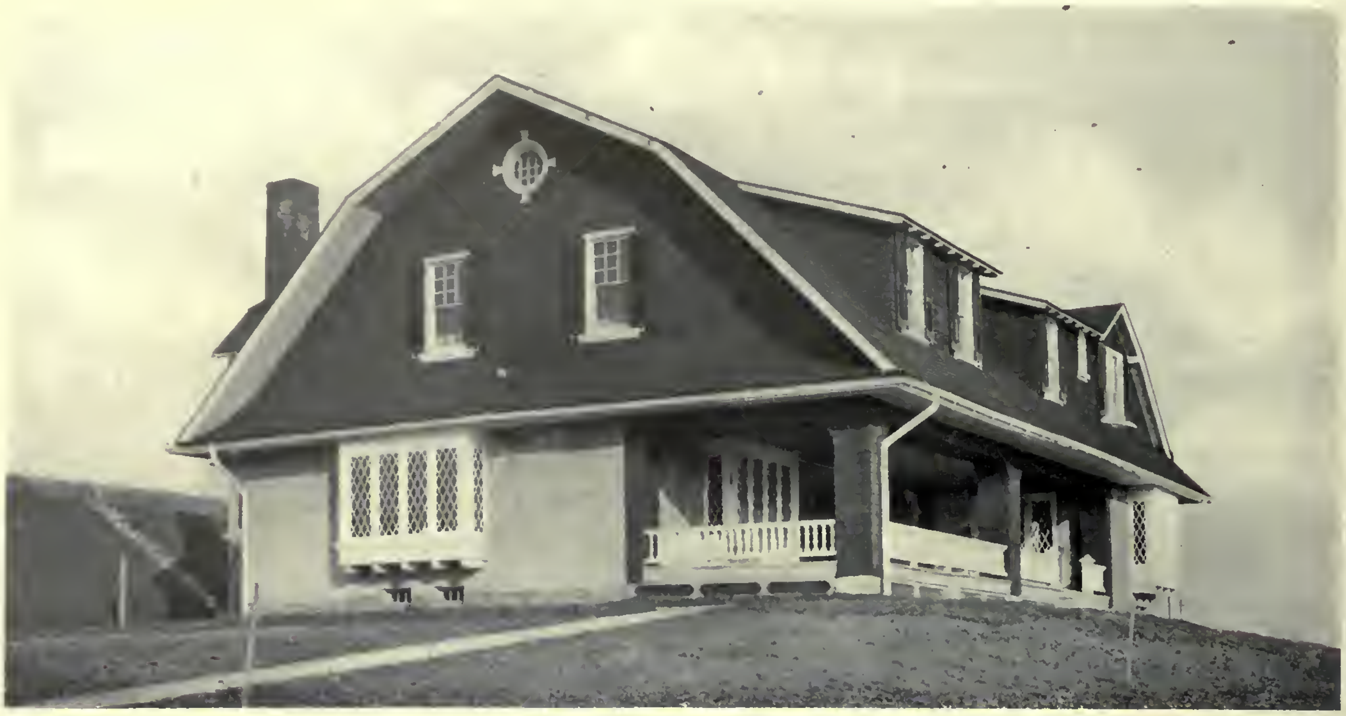
RESIDENCE OF GEORGE W. SPRINGER, WILMETTE, ILLINOIS. ARTHUR G. BROWN, ARCHITECT, CHICAGO.

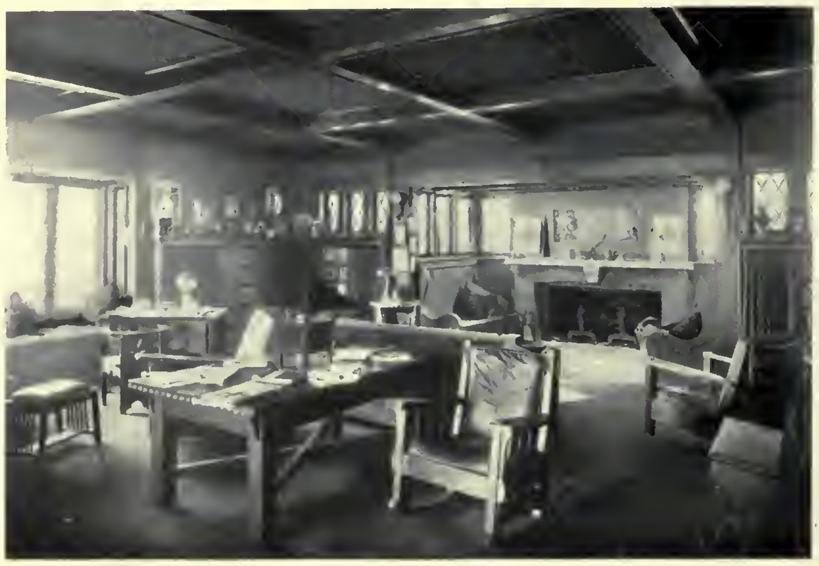




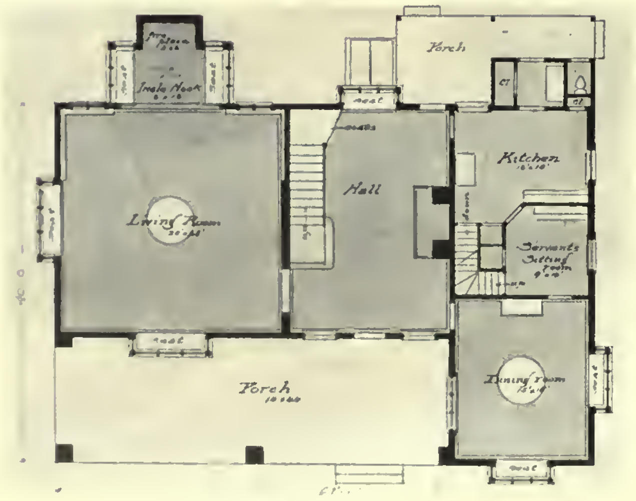
BUNGALOW FOR MRS. THOMAS H. POLLOCK, HOLLYWOOD, CALIFORNIA.

MYRON HUNT AND ELMER GREY, ARCHITECTS, LOS ANGELES.

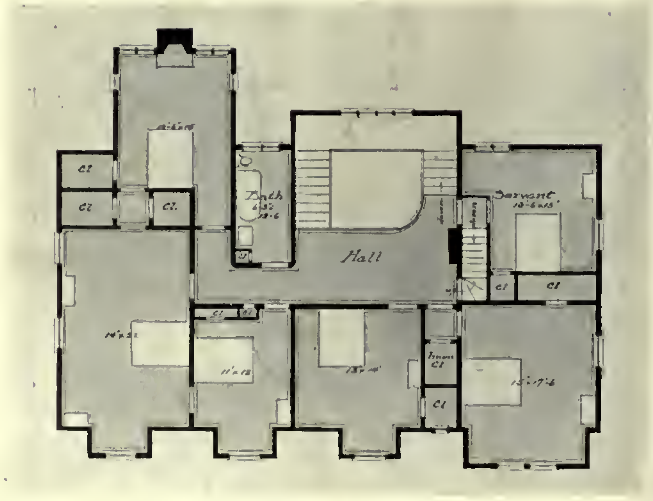




LIVING-ROOM.



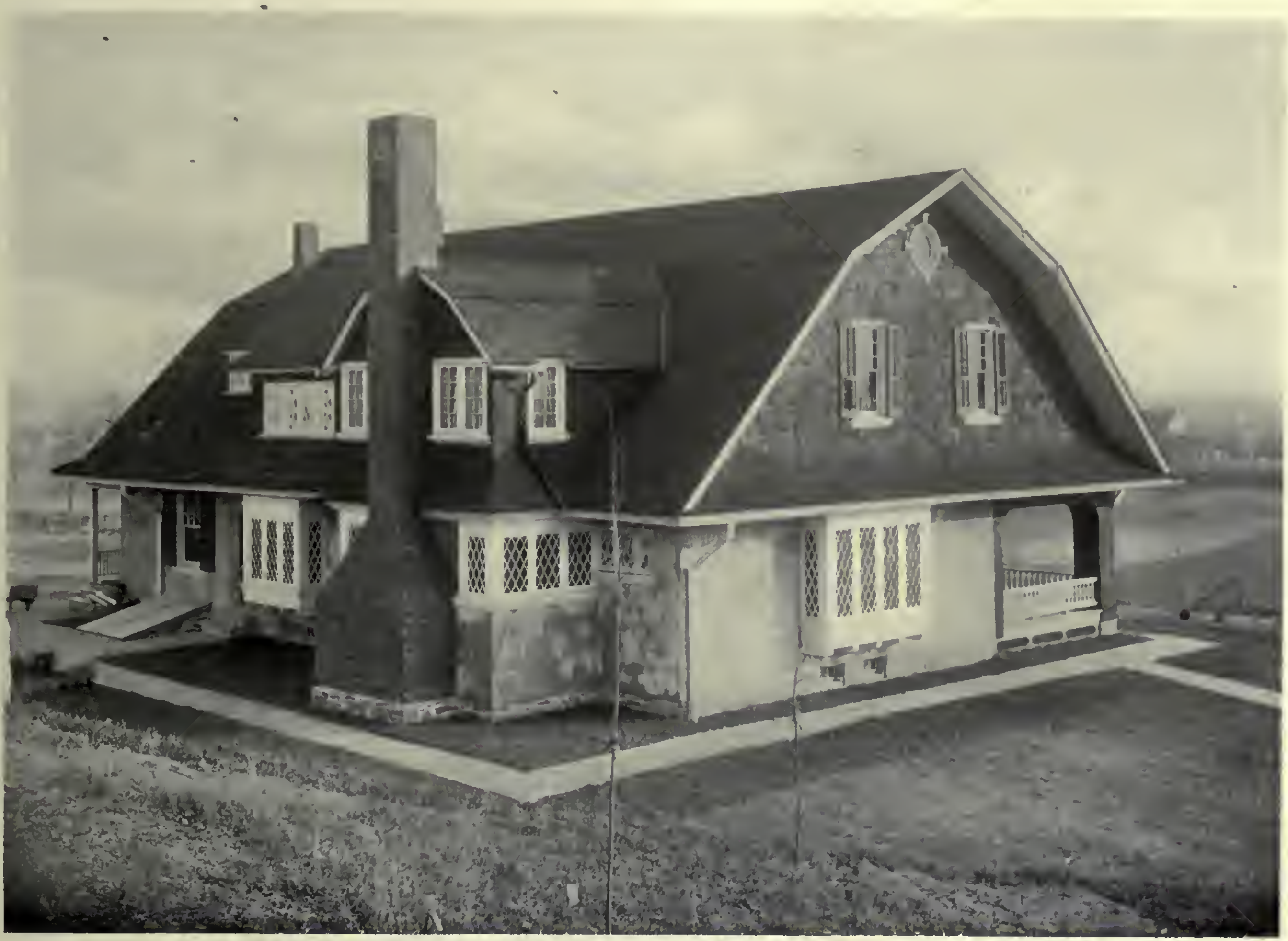
FIRST FLOOR PLAN.

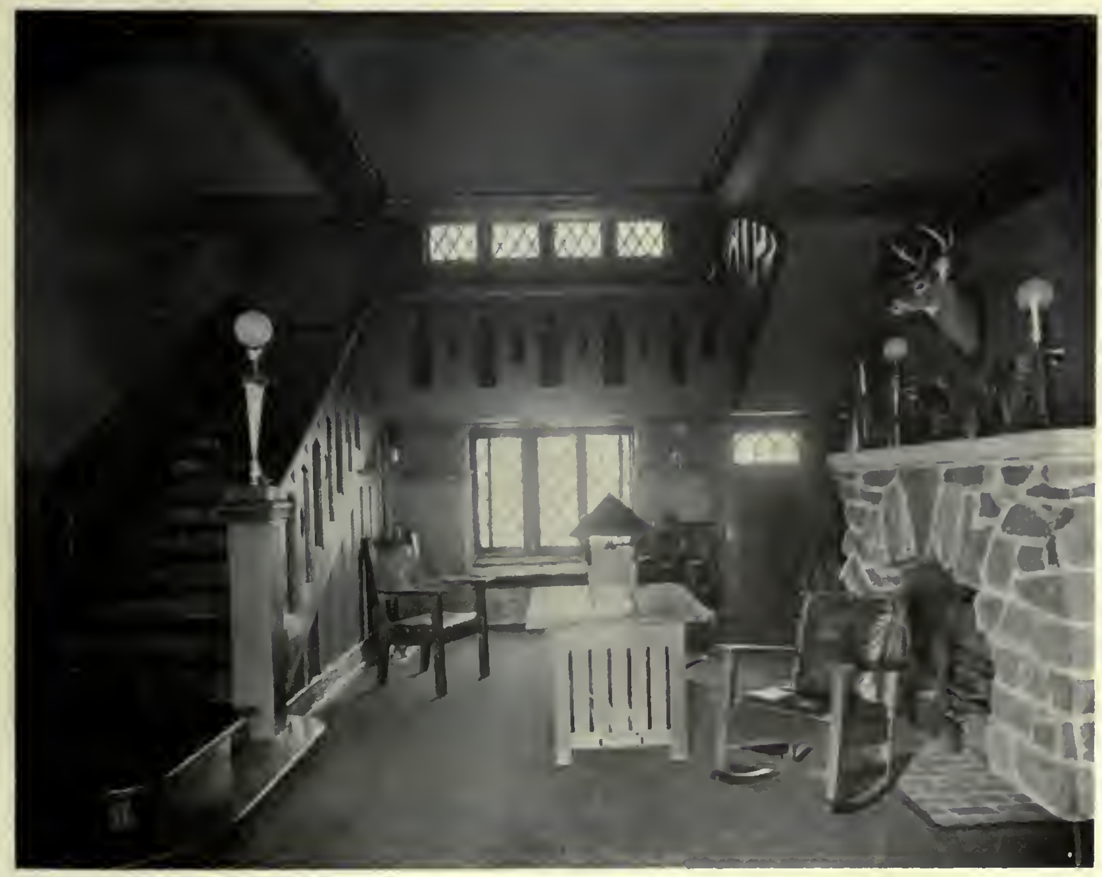


SECOND FLOOR PLAN.

HOUSE FOR W. W. KLINE, ESQ., READING, PENNSYLVANIA.

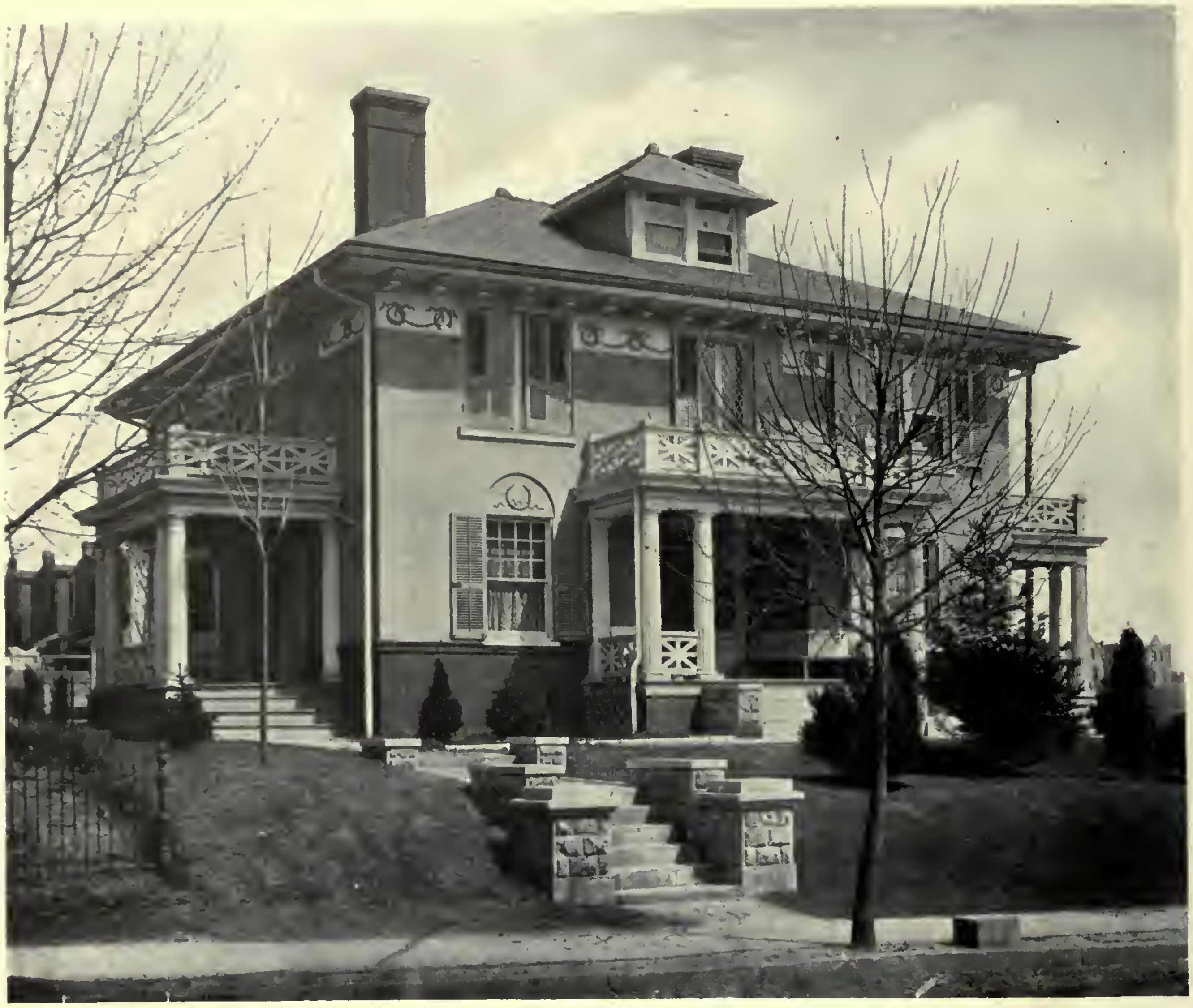
MUHLENBERG BROS., ARCHITECTS, READING.

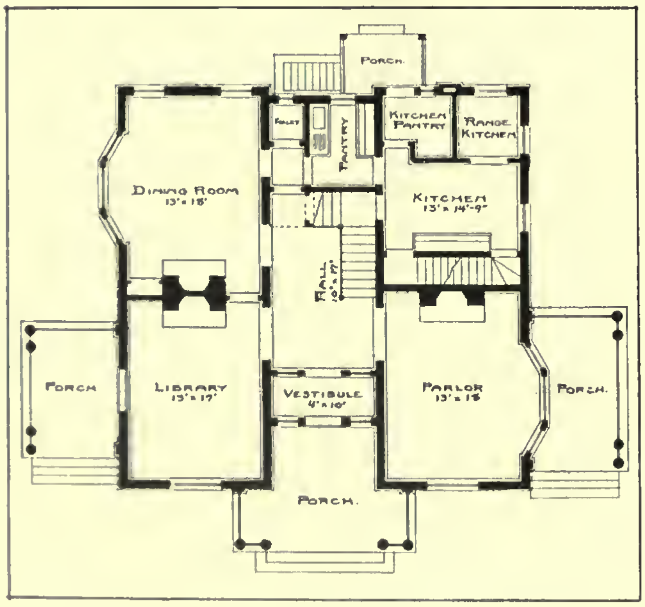




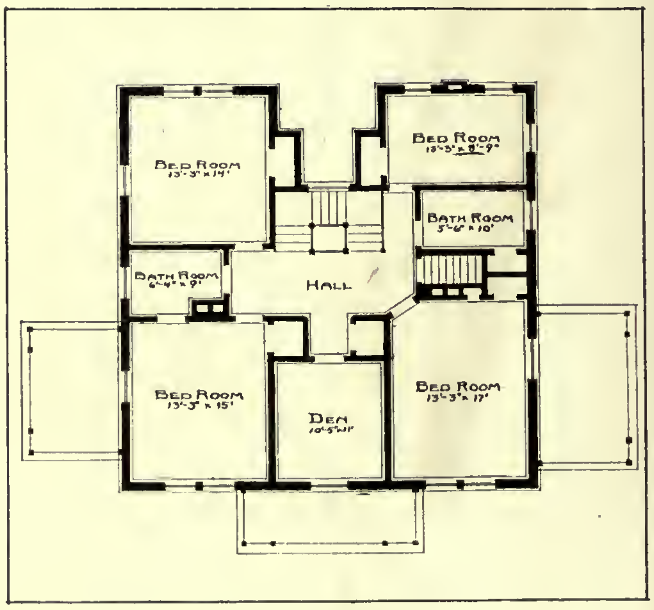
THE HALL.

HOUSE FOR W. W. KLINE, ESQ., READING, PENNSYLVANIA. MUHLENBERG BROS., ARCHITECTS, READING.





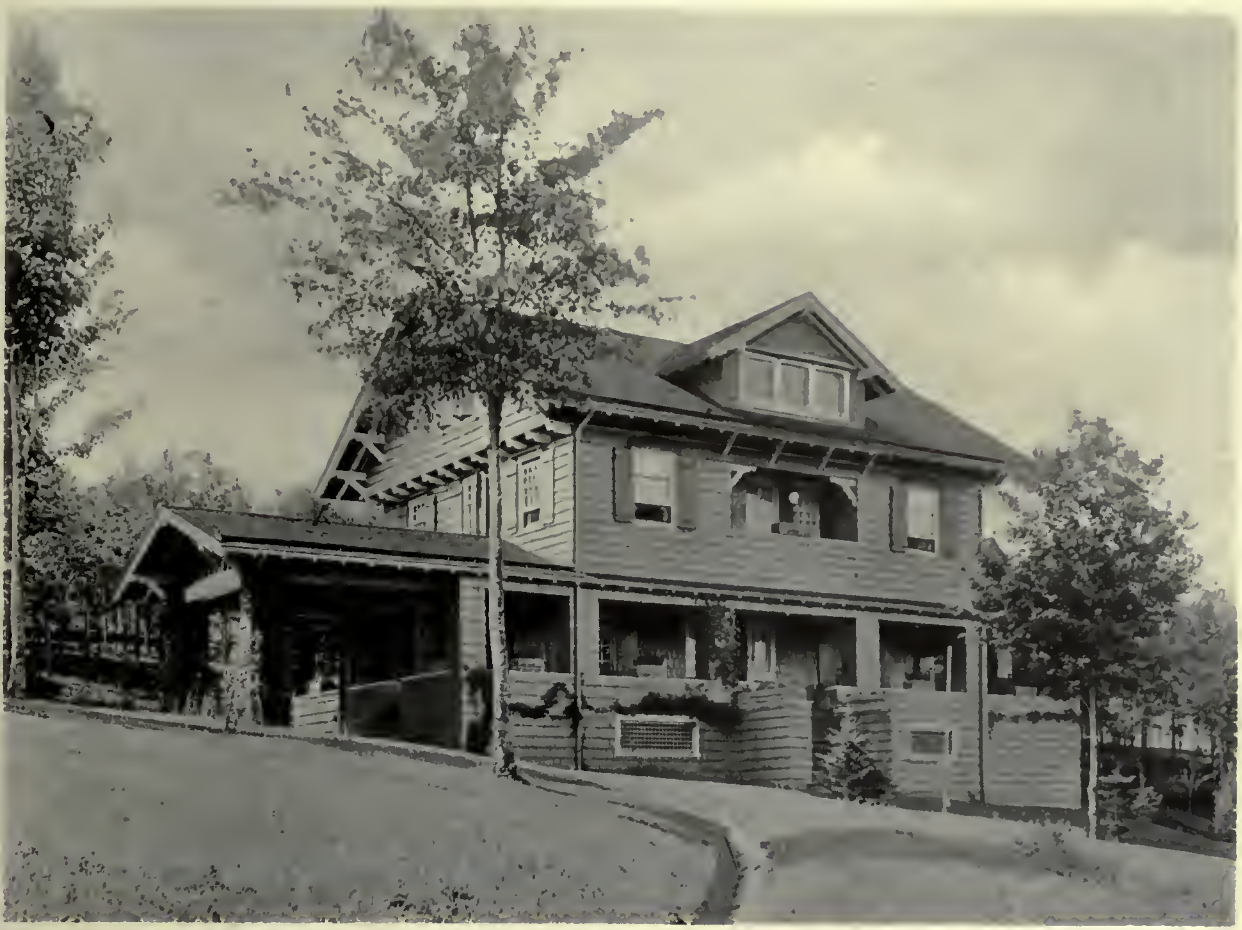
FIRST FLOOR PLAN.



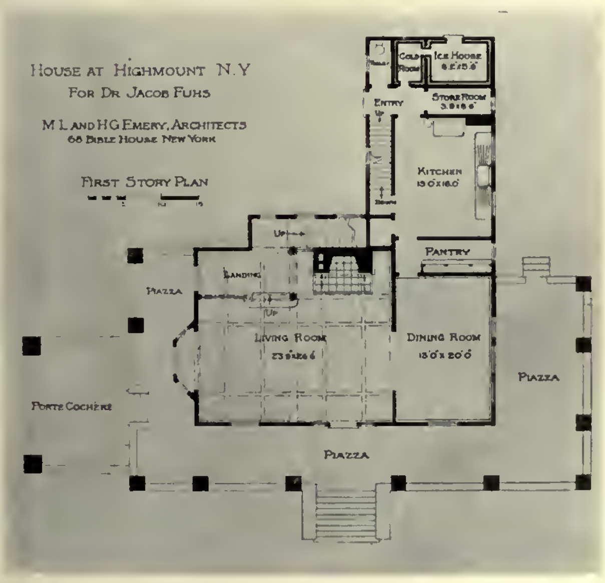
SECOND FLOOR PLAN.

HOUSE FOR O. M. WEAND, ESQ., READING, PENNSYLVANIA.

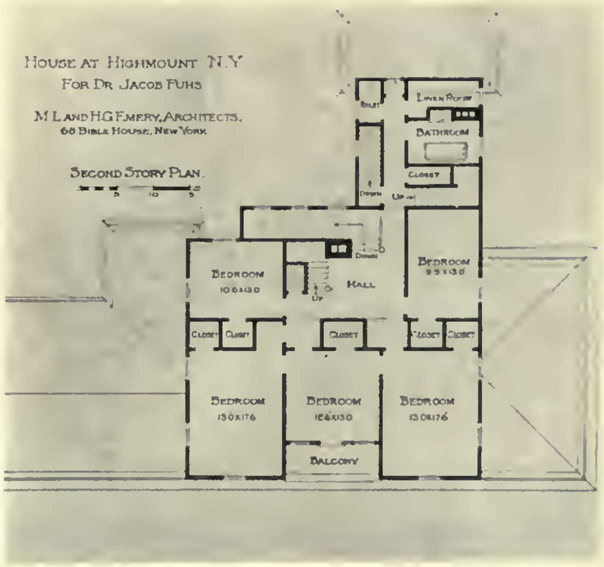
MUHLENBERG BROS., ARCHITECTS, READING.



THIS house shows that it is possible to have large piazzas and yet preserve the goodness of the design. It is a type which looks remarkably well on hilly ground, and the wood-colored shingles are in harmony with the trees and shrubs. In spite of all design in terra-cotta and concrete blocks, stone, brick, and plaster, the fact remains that design in wood — (preferably shingles) stained wood colors, and not painted — is unequalled in successful harmony with an environment of shrubs and trees. Such is the country architecture of Switzerland, Sweden and Norway, Russia, Germany:—the countries of the pine and the fir. This house is a worthy successor.



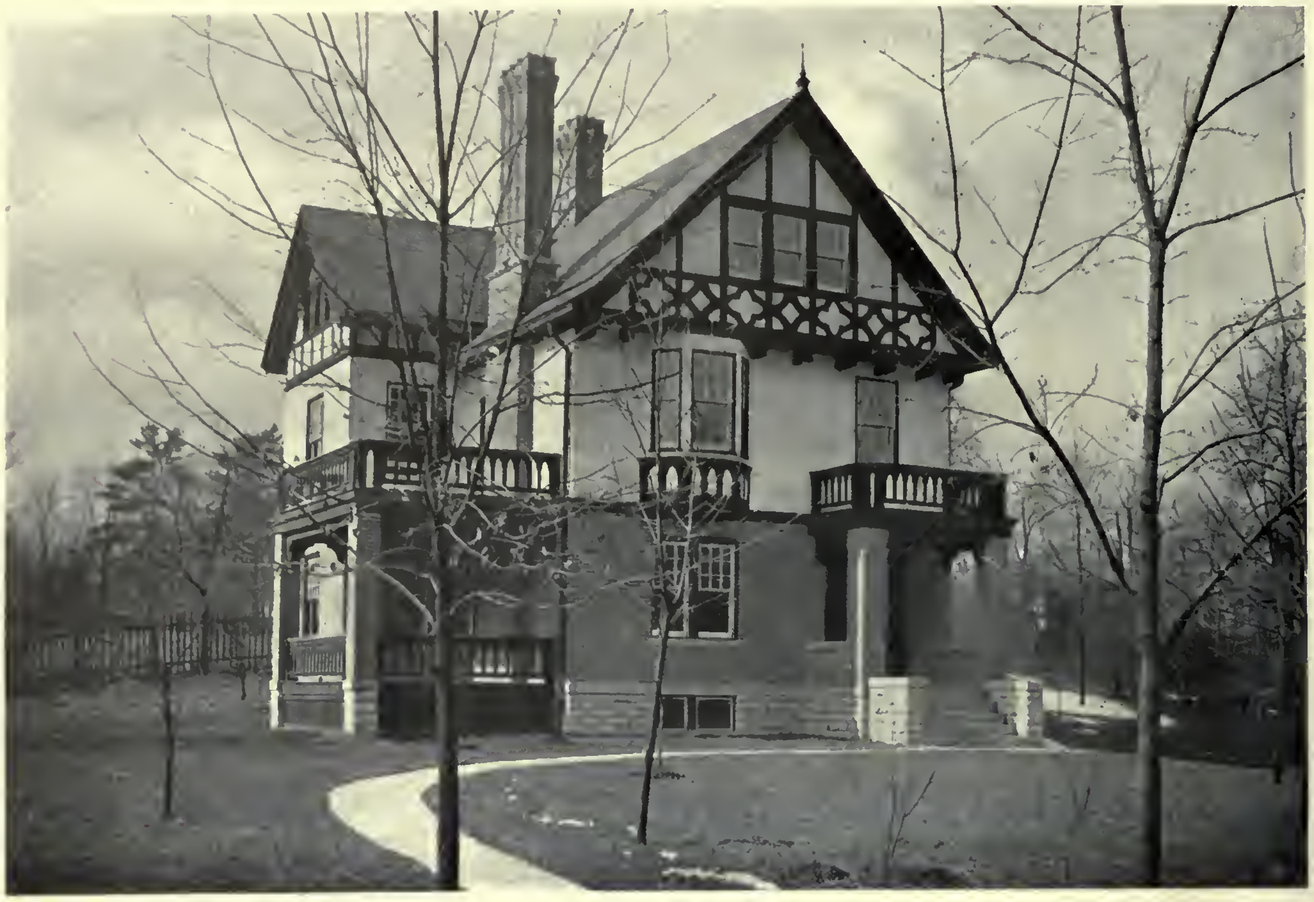
FIRST FLOOR PLAN.

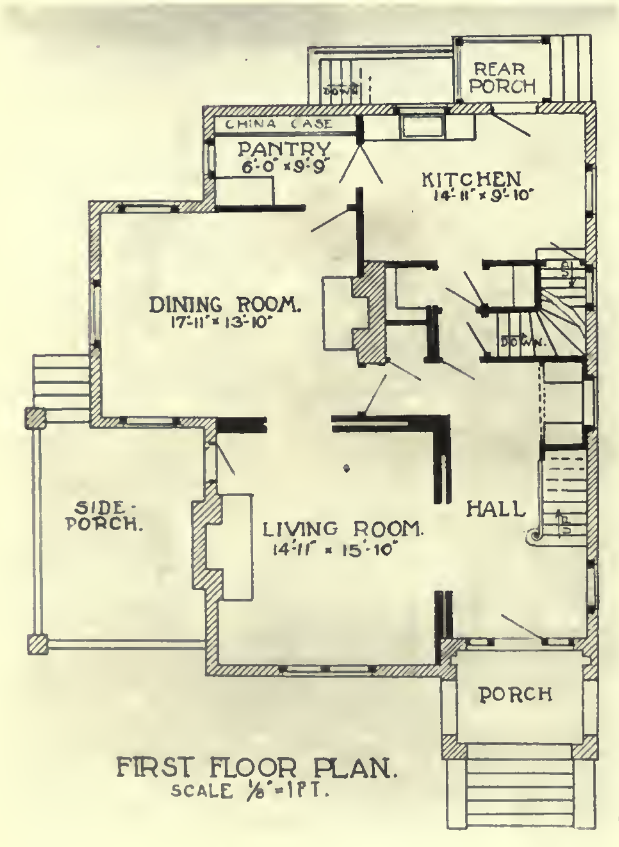


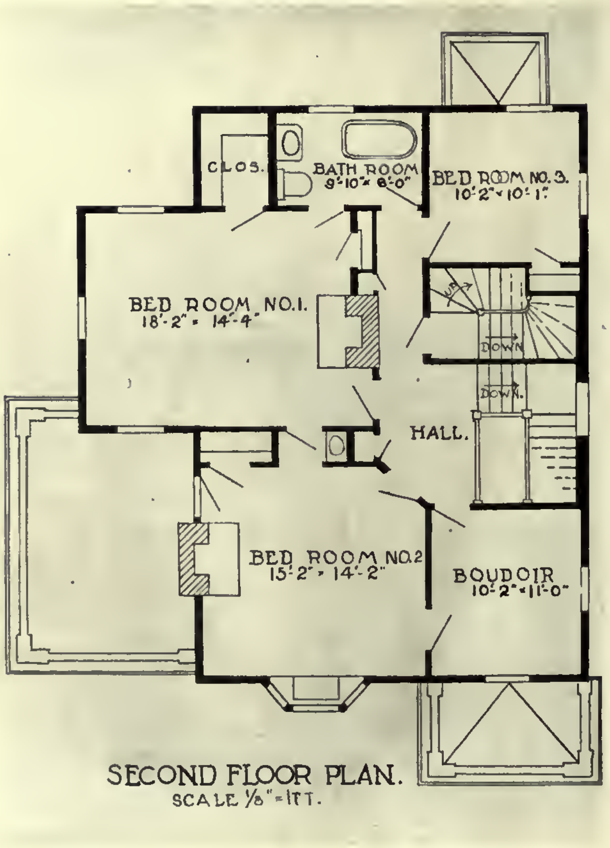
SECOND FLOOR PLAN.

HOUSE FOR DR. JACOB FUHS, HIGHMOUNT, NEW YORK.

M. L. AND H. G. EMERY, ARCHITECTS, NEW YORK CITY.



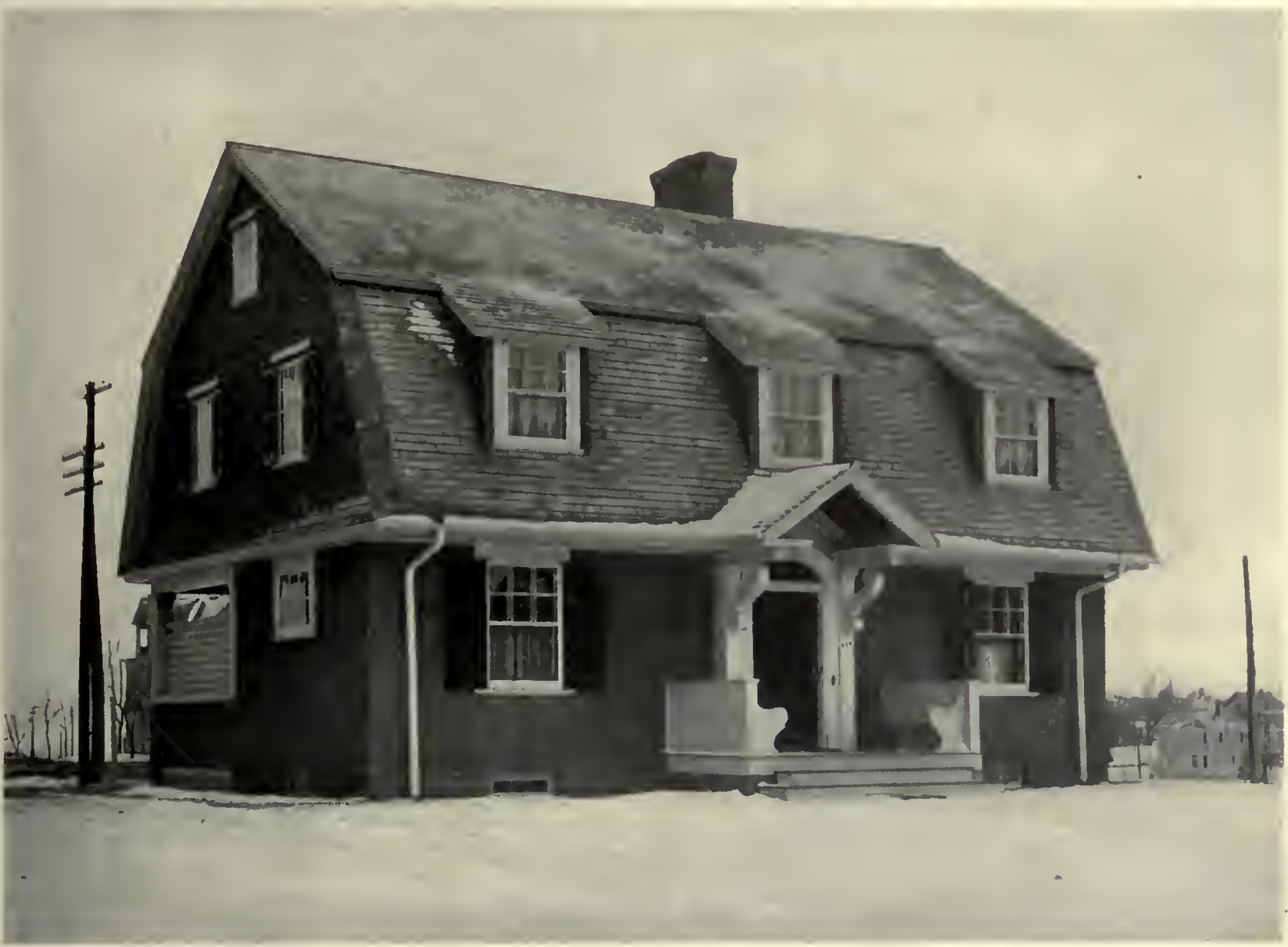




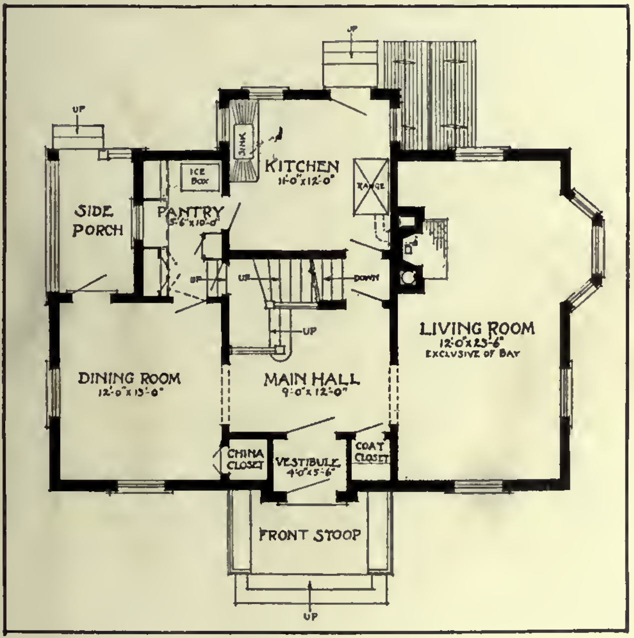
FIRST FLOOR PLAN. SECOND FLOOR PLAN.

RESIDENCE FOR MR. W. MORTON, E. WALNUT HILLS, CINCINNATI, OHIO.

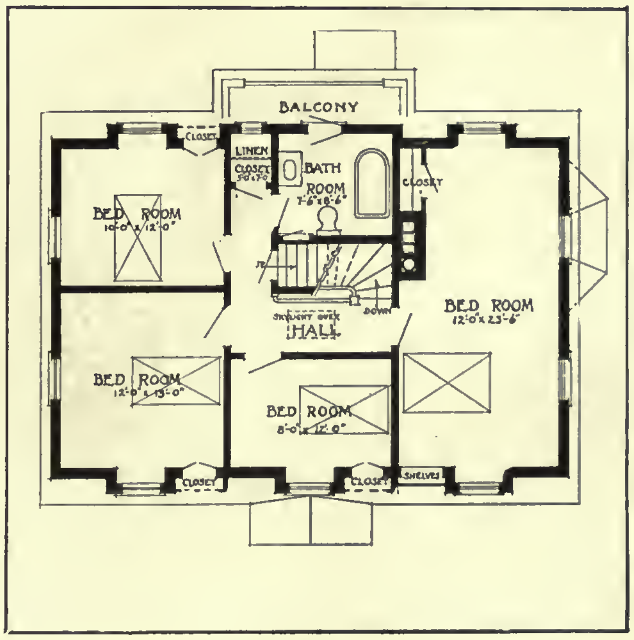
ELZNER & ANDERSON, ARCHITECTS, CINCINNATI.



THE plan of this house is unusually interesting in its variation from the usual method of kitchen behind dining-room. Here the extra kitchen flue is dispensed with, a combination stairway is possible, a very desirable porch is added on the south side of the dining-room, and all within the limits of the small rectangular plan. The cost of the house, including the architect's fee, was $5,457.24. There is a finished laundry in the basement, and the entire basement floor is laid in Portland cement tile. Living-room and hall are in plain oak trim; dining-room and chambers, in ivory-white enamel paint.

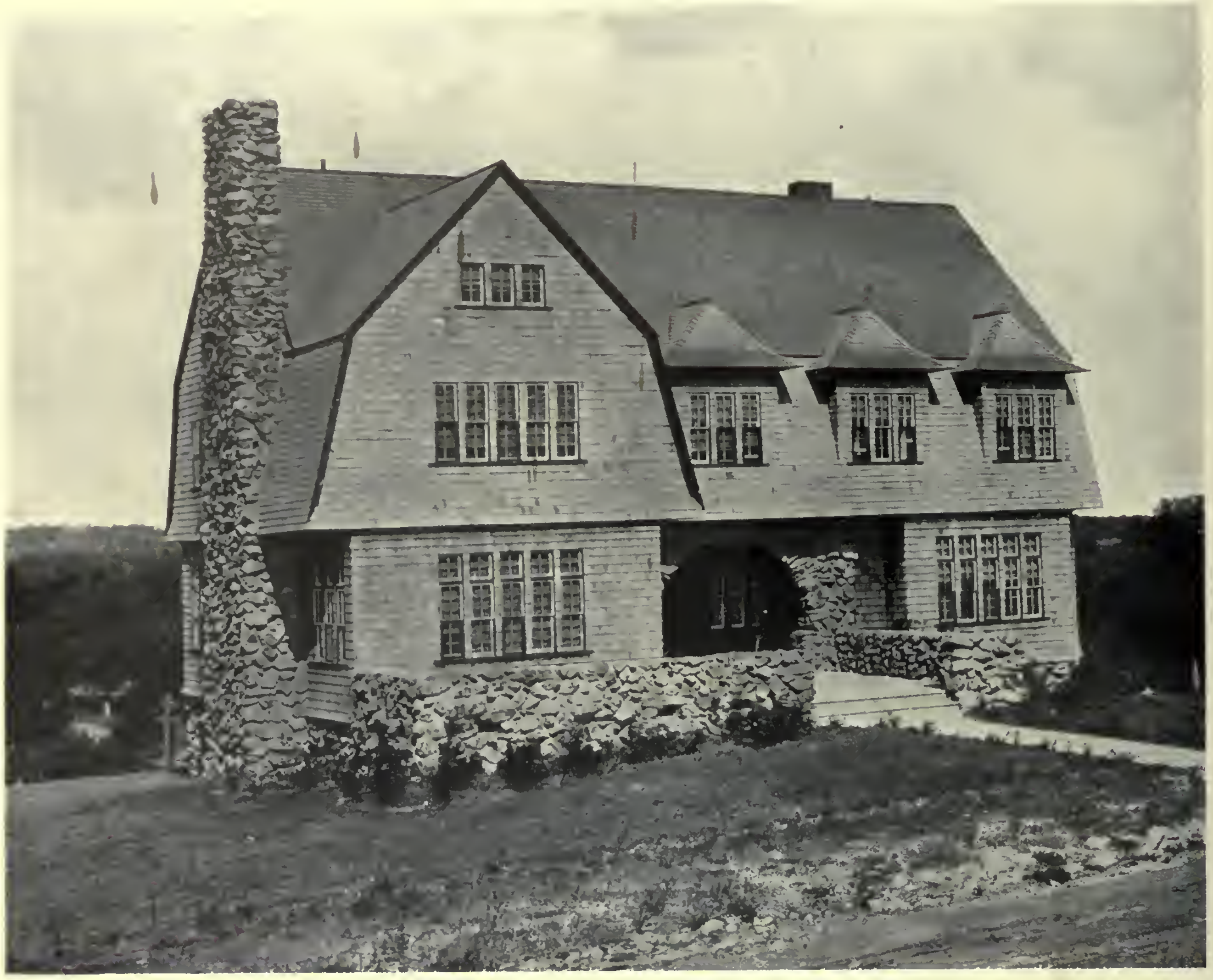


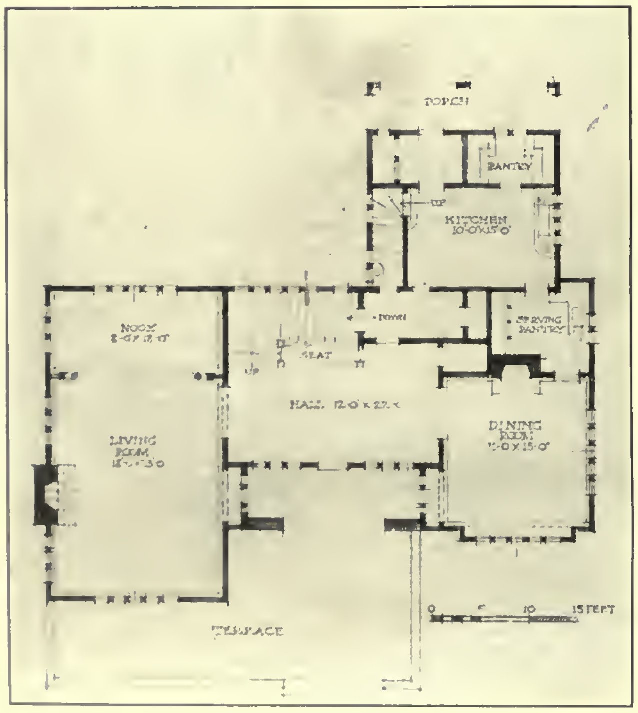
FIRST FLOOR PLAN.



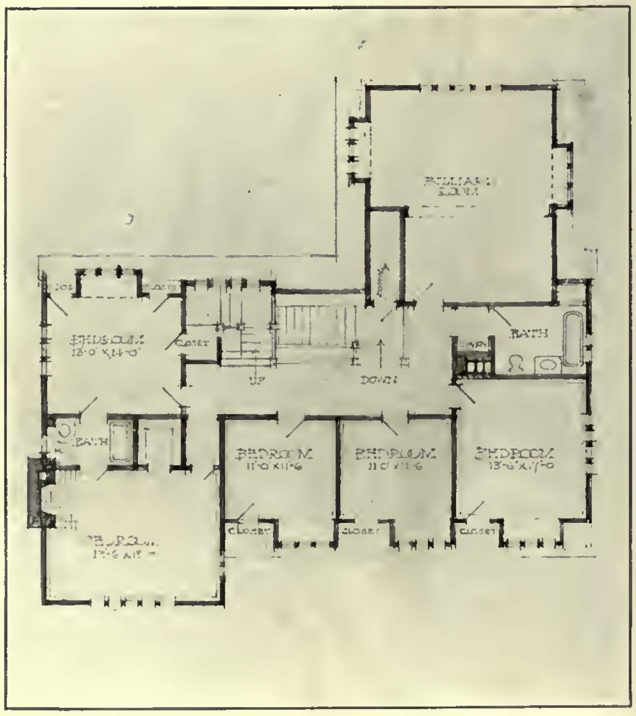
SECOND FLOOR PLAN.

HOUSE FOR MR. F. D. WILLIAMS, ST. PAUL, MINNESOTA. THOMAS G. HOLYOKE, ARCHITECT, ST. PAUL.





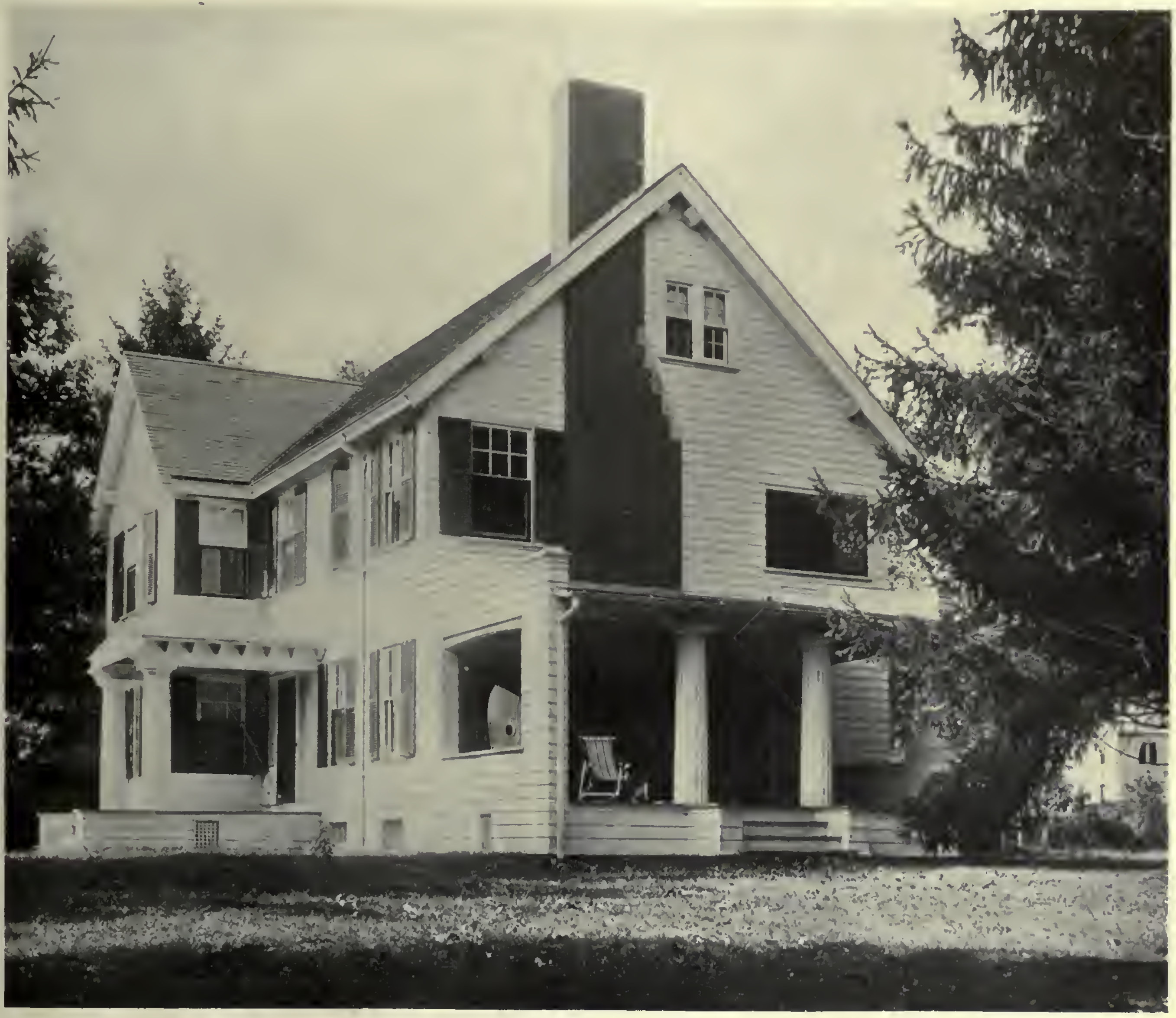
FIRST FLOOR PLAN.

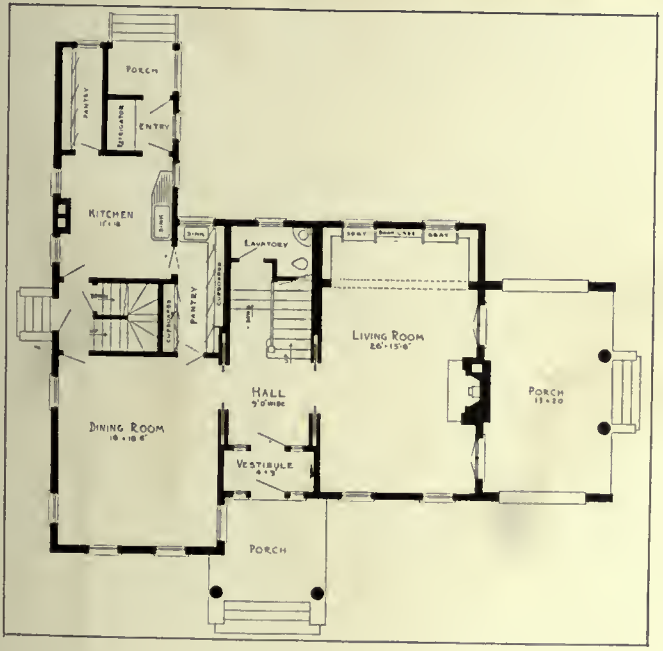


SECOND FLOOR PLAN.

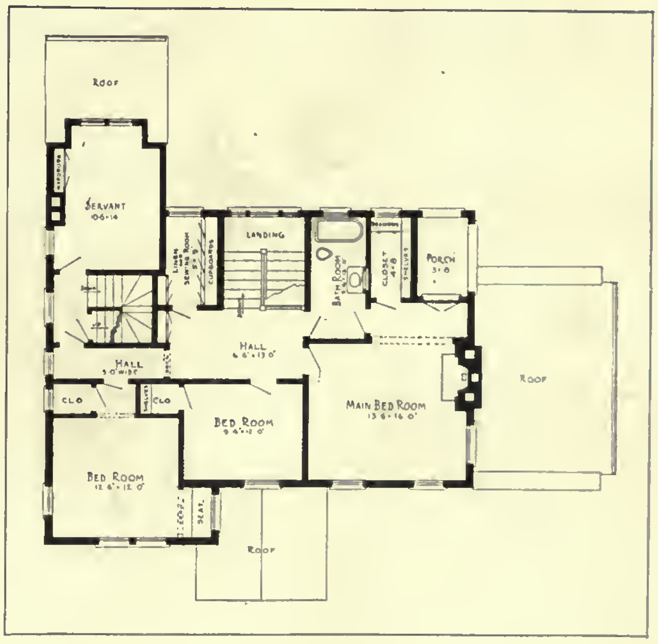
HOUSE AT CHESTNUT HILL, MASSACHUSETTS.

HURD & GORE, ARCHITECTS, BOSTON.



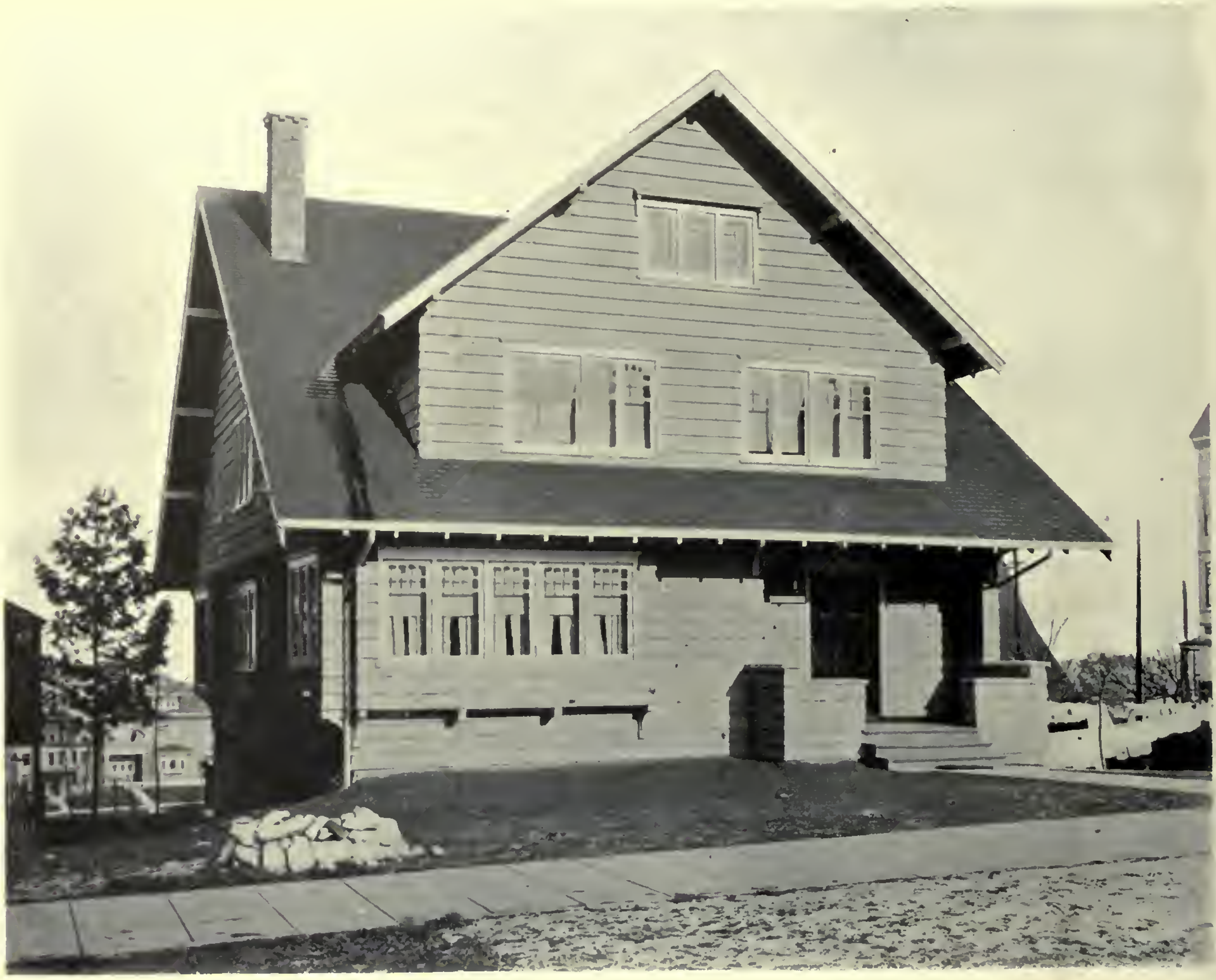


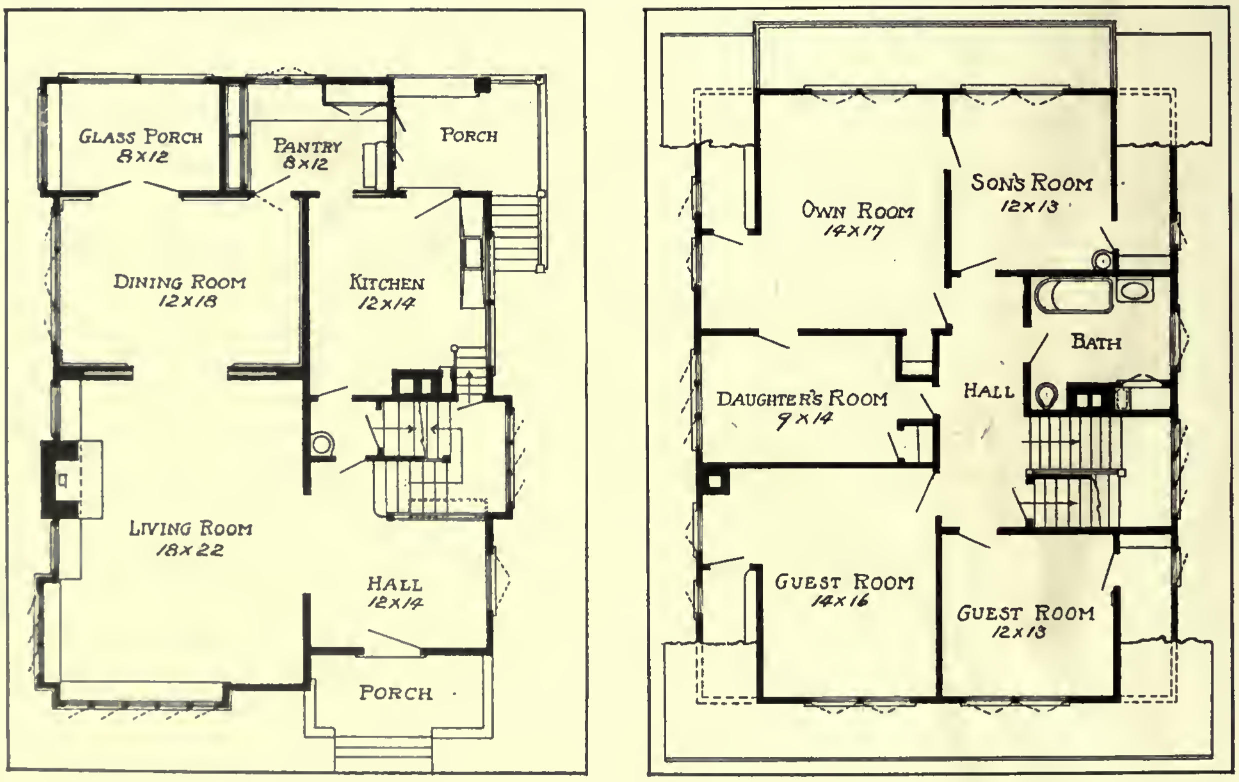
FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

RESIDENCE OF CALVIN DURAND, ESQ., LAKE FOREST, ILLINOIS. FROST & GRANGER, ARCHITECTS, CHICAGO.

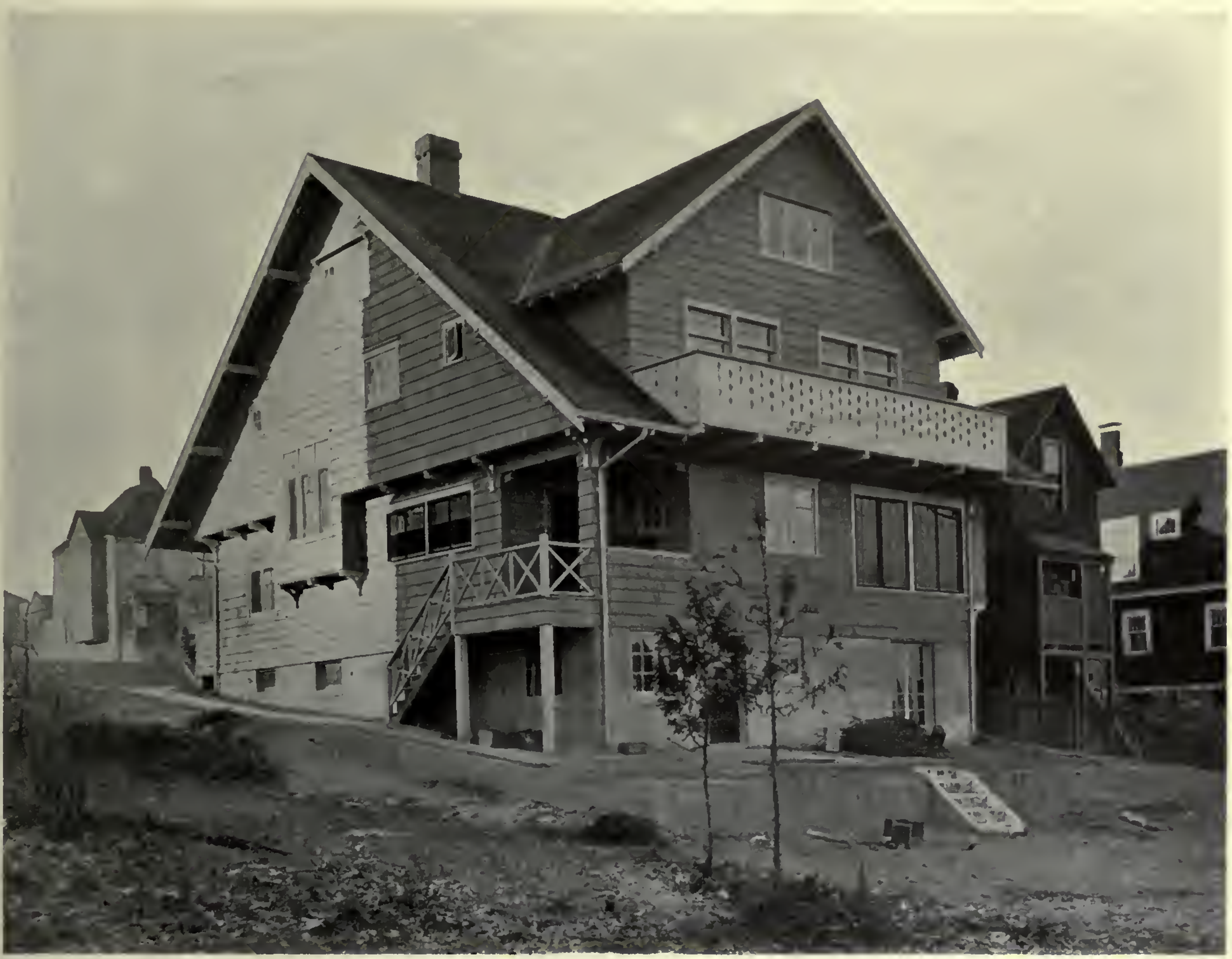




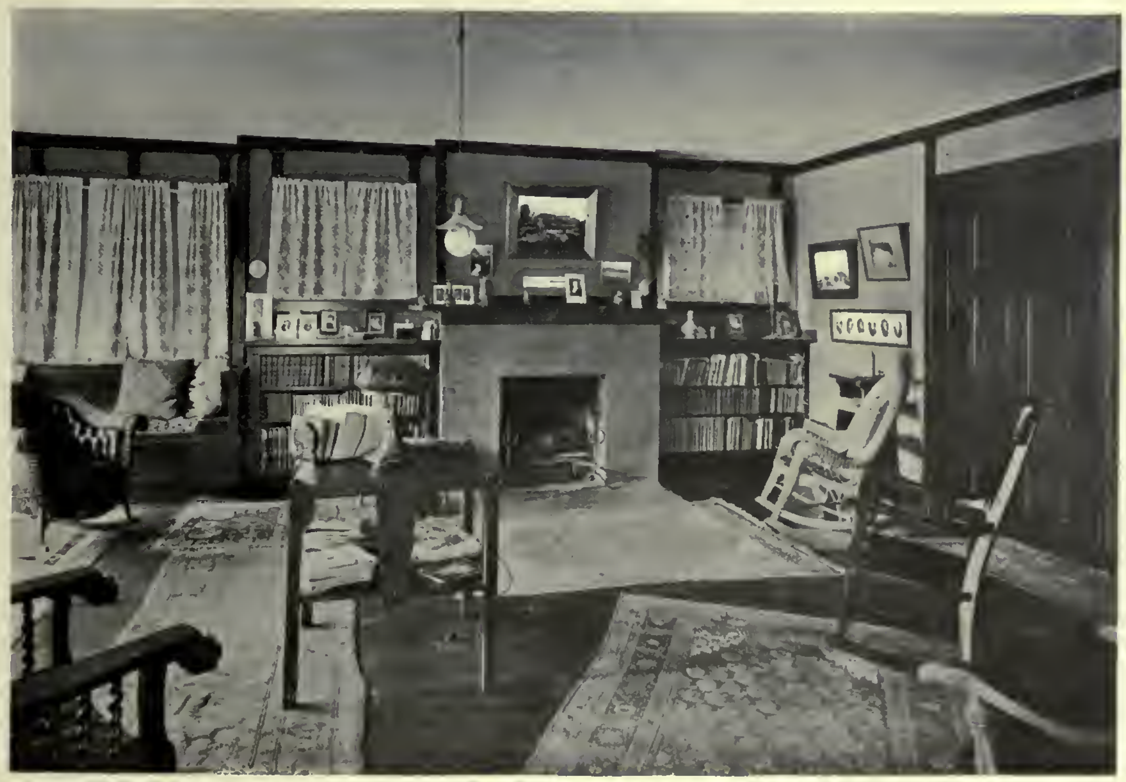
FIRST FLOOR PLAN. SECOND FLOOR PLAN.

RESIDENCE OF DR. ERNEST C. WHEELER, TACOMA, WASHINGTON.

GEORGE WESLEY BULLARD, ARCHITECT, TACOMA.



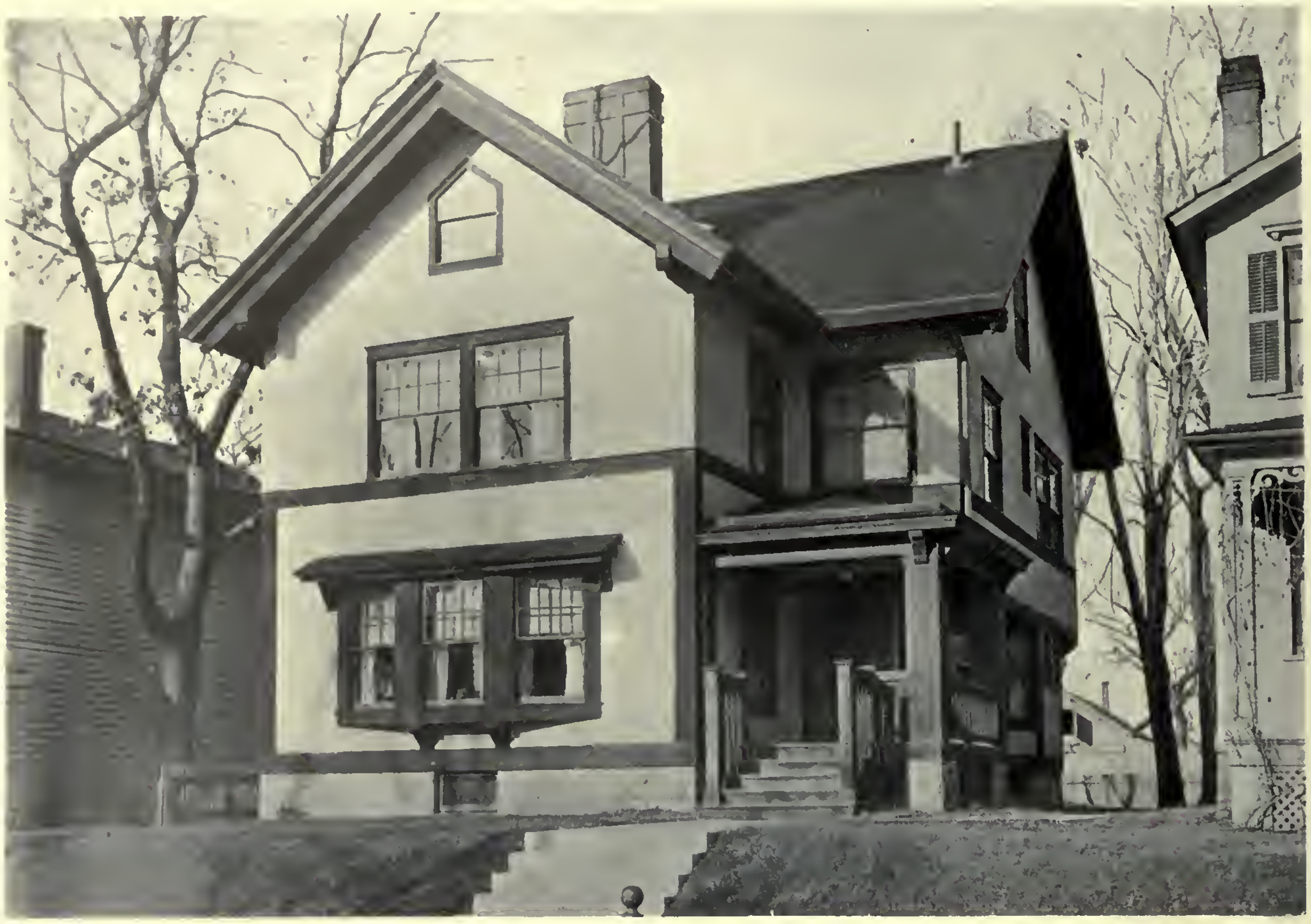
VIEW OF REAR.

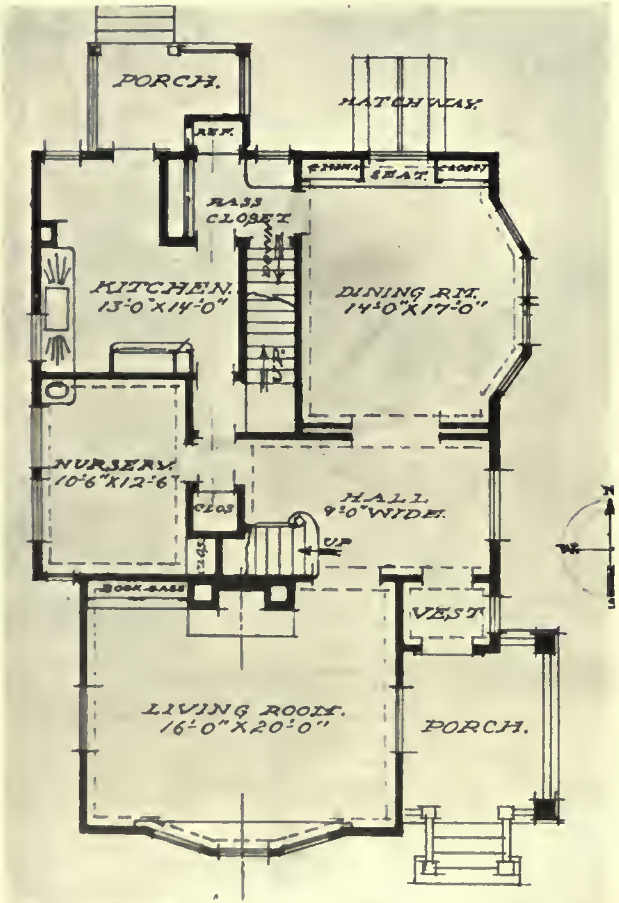


THE LIVING-ROOM.

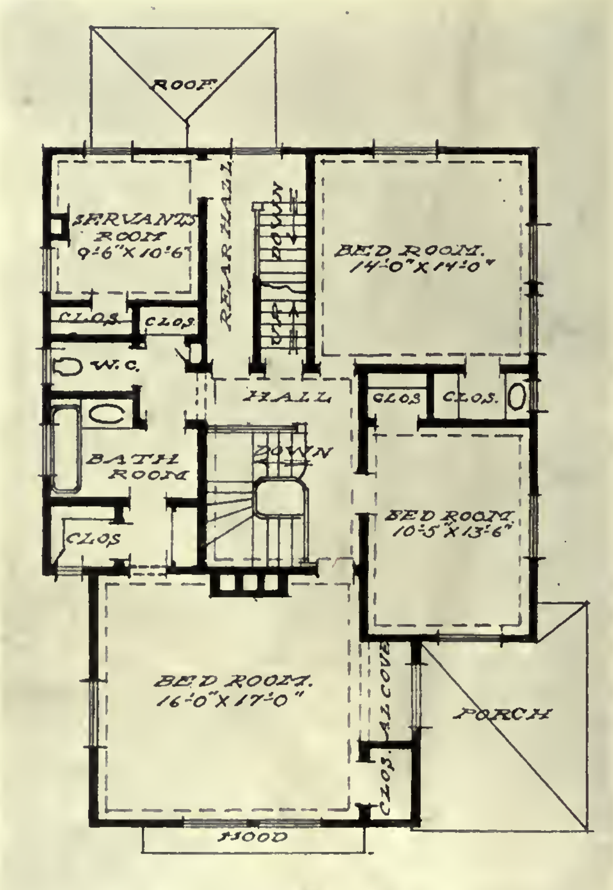
RESIDENCE OF DR. ERNEST C. WHEELER, TACOMA, WASHINGTON.

GEORGE WESLEY BULLARD, ARCHITECT, TACOMA.





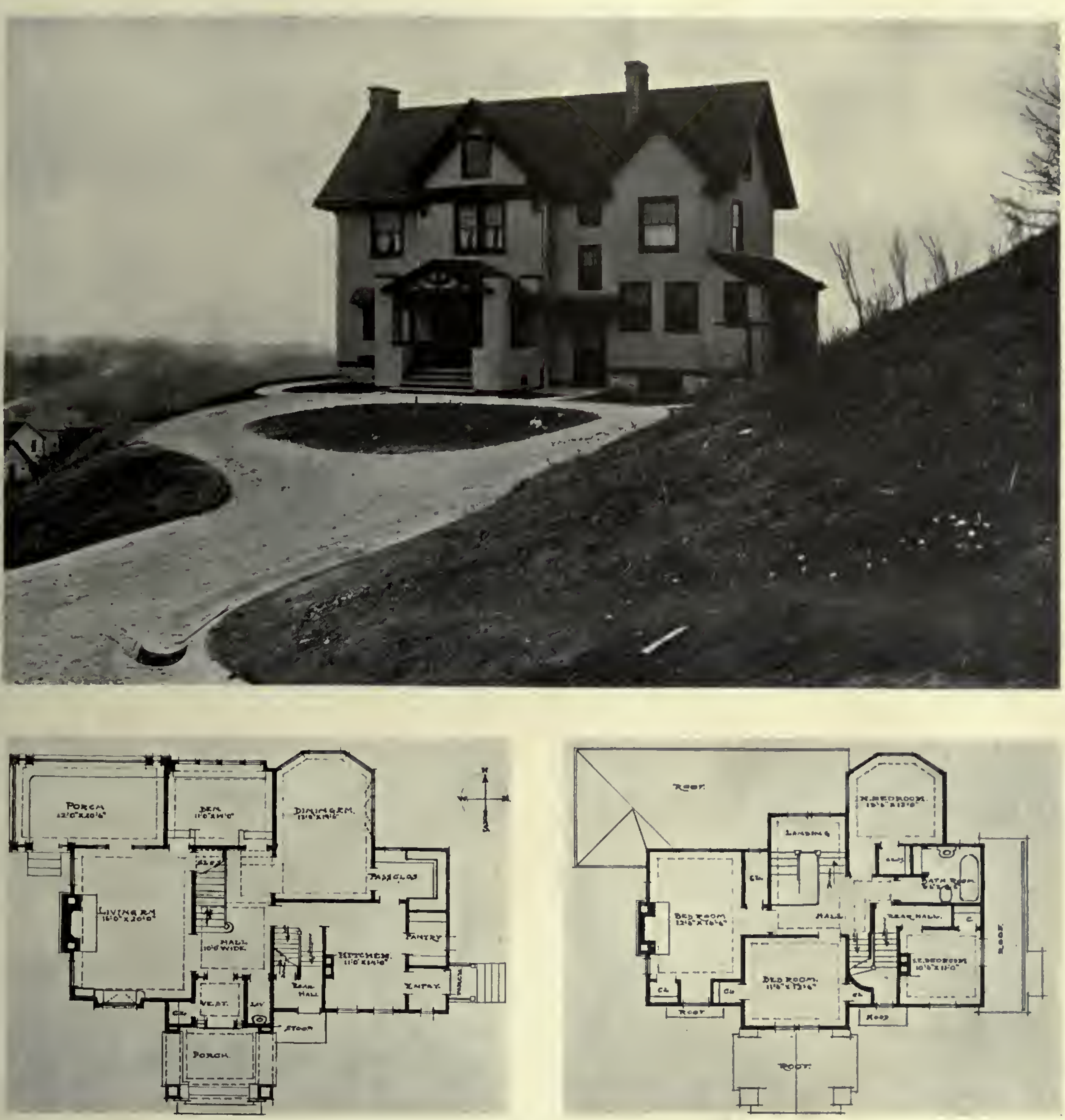
FIRST FLOOR PLAN



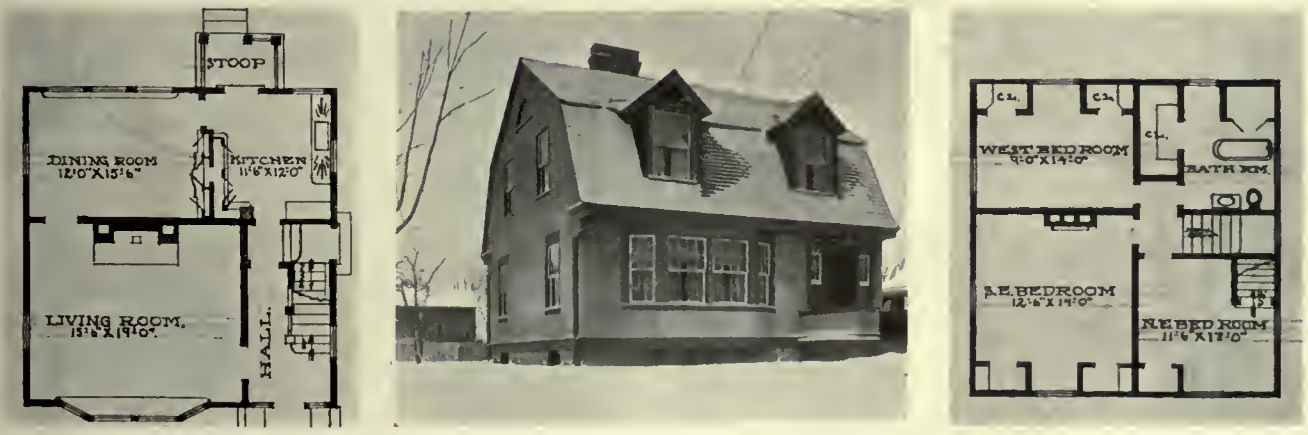
SECOND FLOOR PLAN

RESIDENCE OF MR. W. L. MASON, DAVENPORT, IOWA.

TEMPLE, BURROWS & McLANE, ARCHITECTS, DAVENPORT.



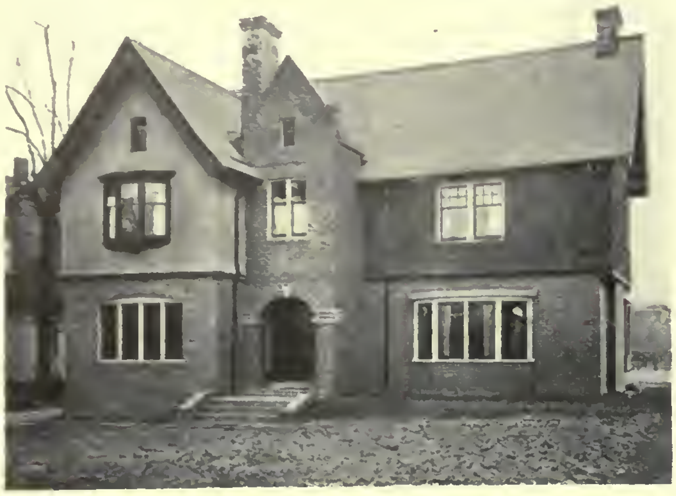
RESIDENCE OF MR. W. H. VAN DERVOORT AT MOLINE, ILLINOIS.



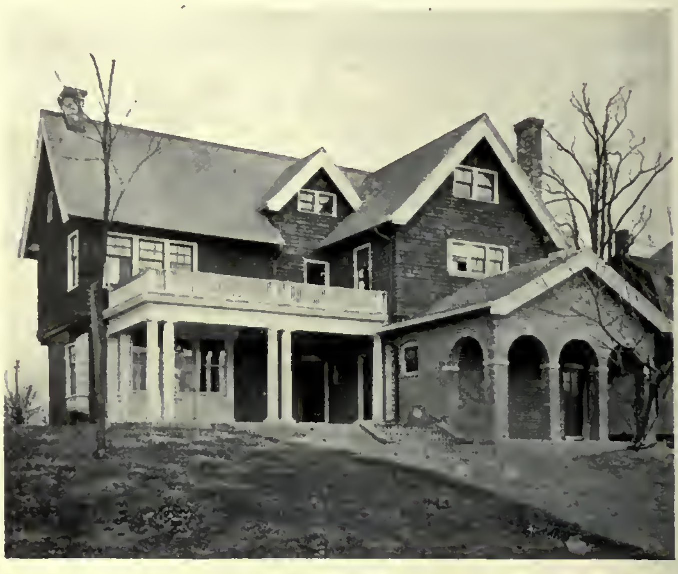
RESIDENCE OF MR. CHARLES GRILK, DAVENPORT, IOWA.

TWO PLASTER HOUSES.

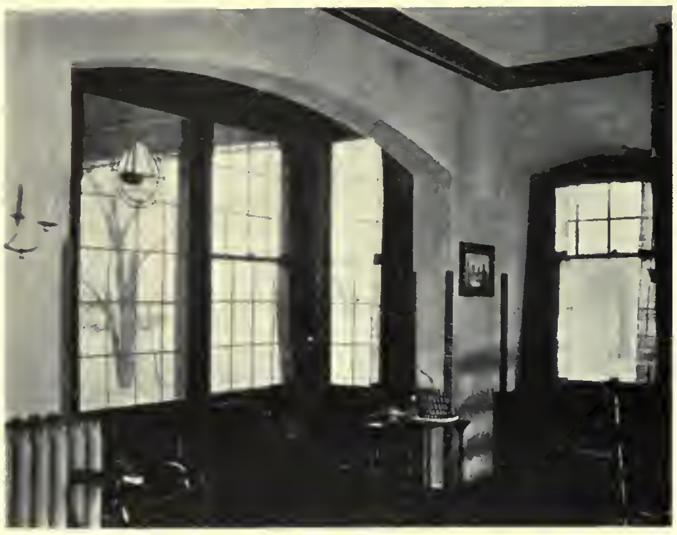
TEMPLE, BURROWS & McLANE, ARCHITECTS, DAVENPORT.



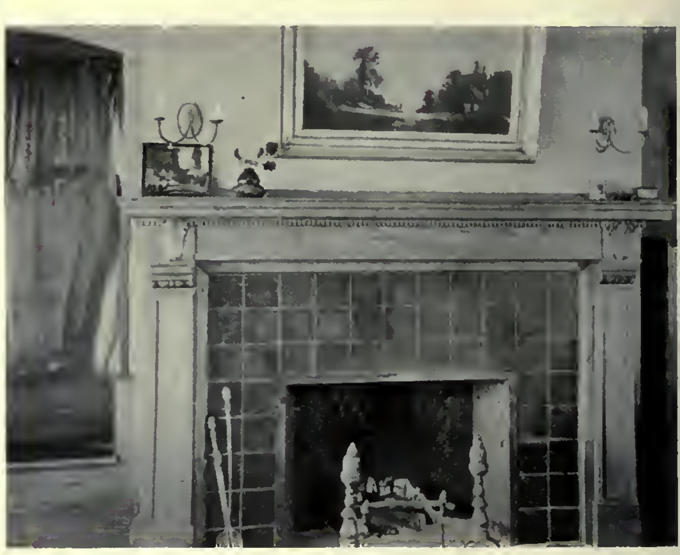
ENTRANCE FRONT.



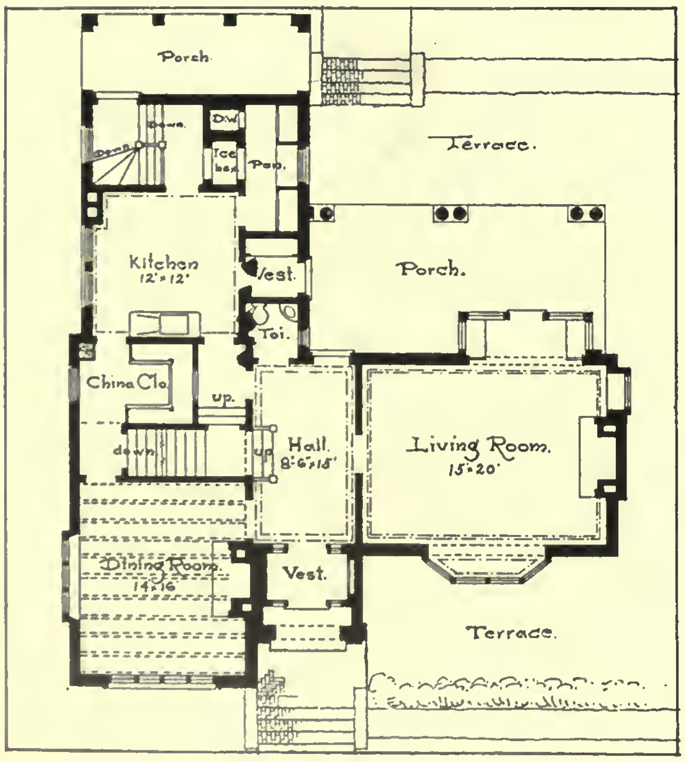
VIEW OF REAR.



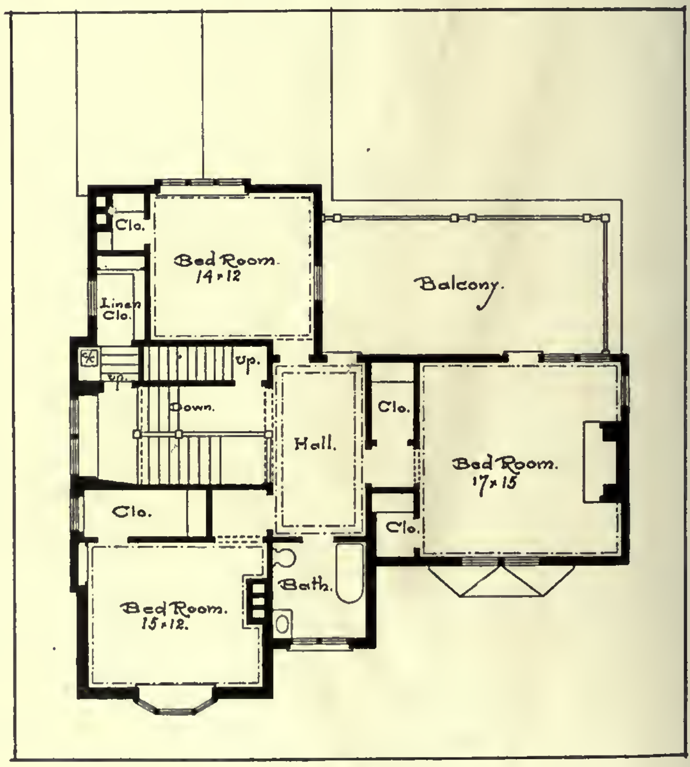
LIVING-ROOM, WITH DOOR TO PORCH.



FIREPLACE IN LIVING-ROOM.



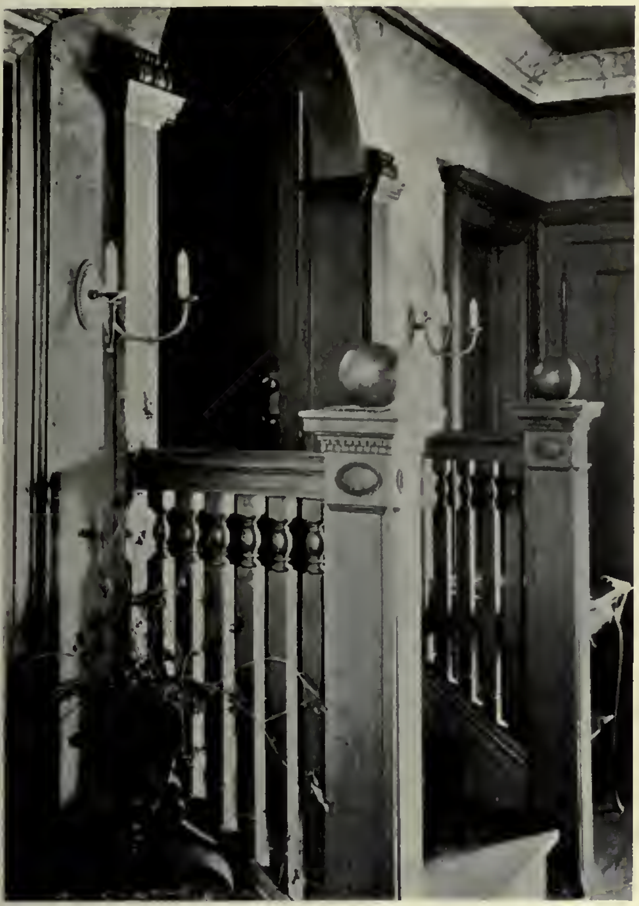
FIRST FLOOR PLAN.

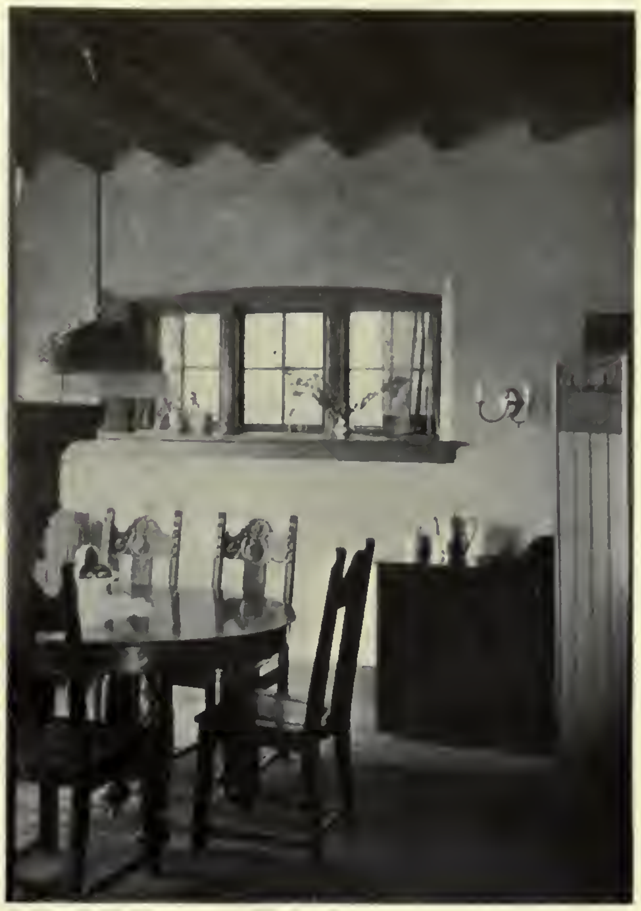


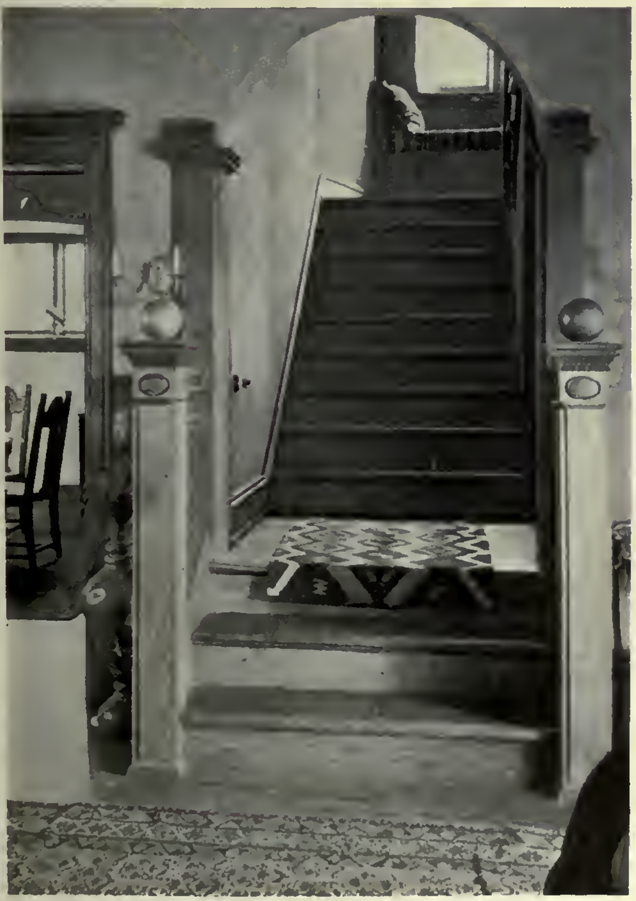
SECOND FLOOR PLAN.

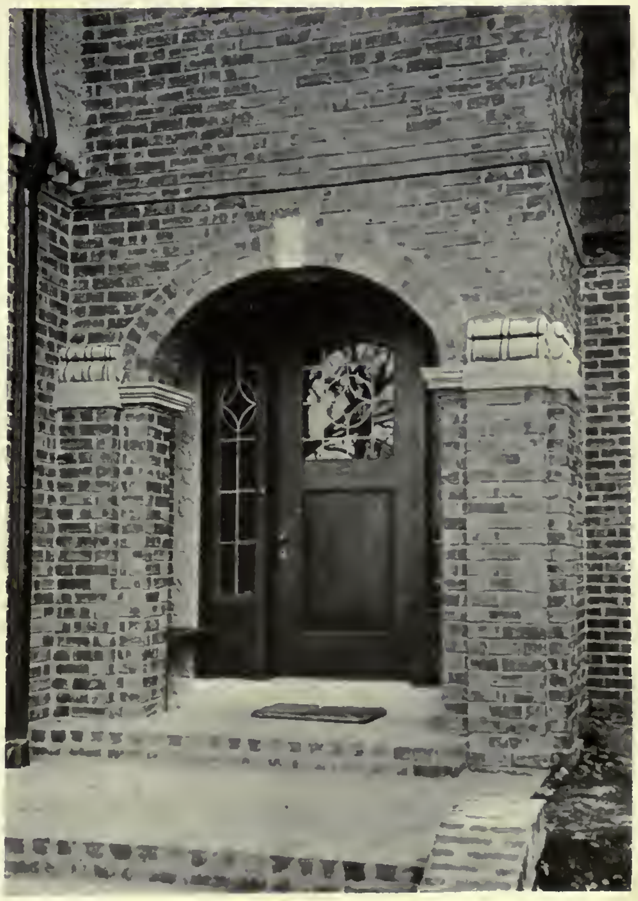
HOUSE FOR DR. W. GRANT HATCH, ROCKFORD, ILL.

BRUST & PHILIPP, ARCHITECTS, MILWAUKEE, WIS.


HALL.

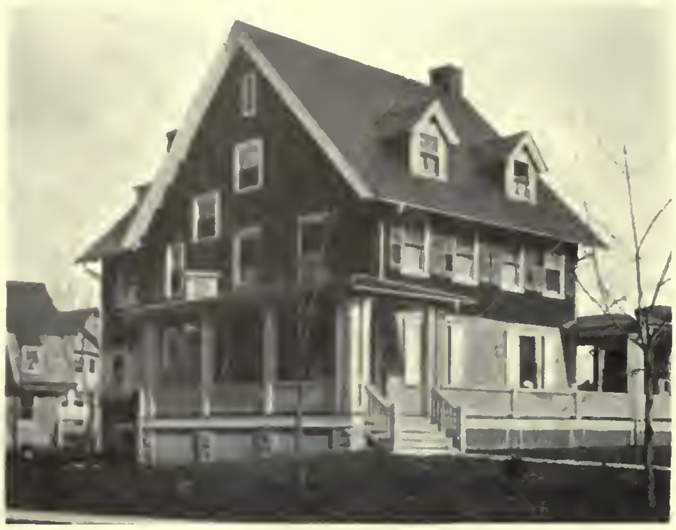

DINING-ROOM.

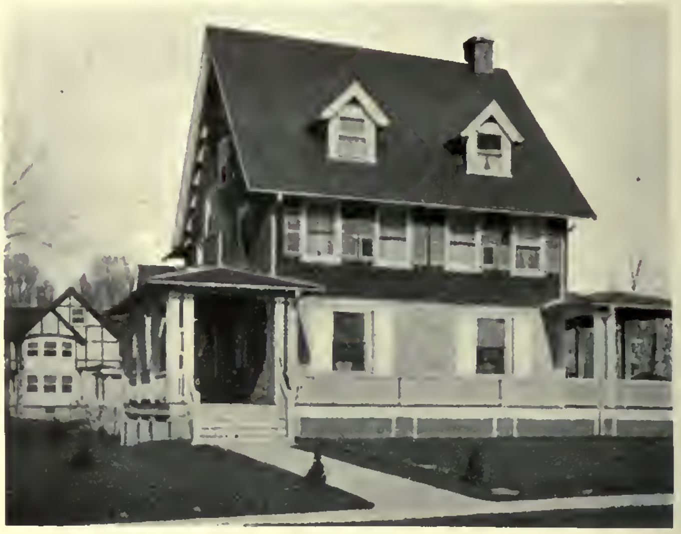

STAIRCASE.


DETAIL OF ENTRANCE.

HOUSE FOR DR. W. GRANT HATCH, ROCKFORD, ILL.

BRUST & PHILIPP, ARCHITECTS, MILWAUKEE, WIS.



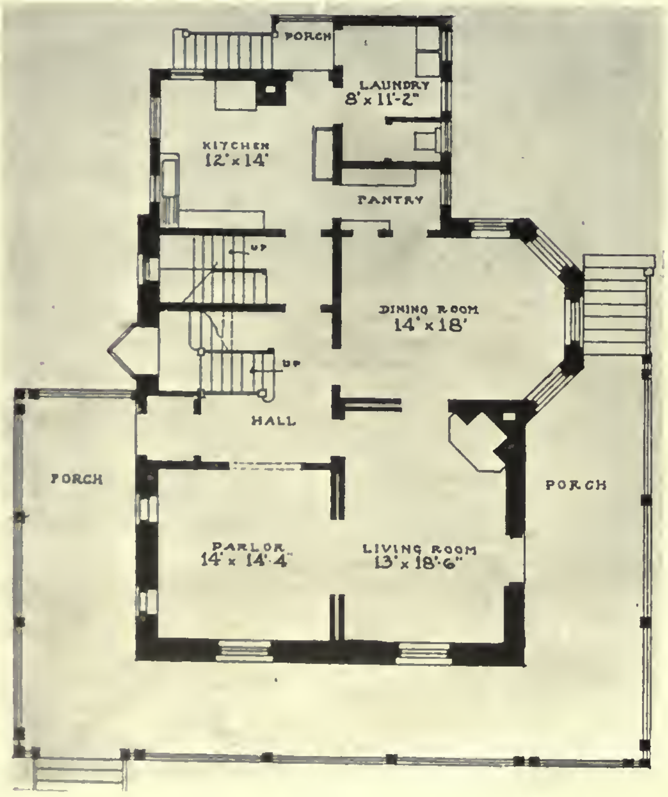


THIS house is on a corner lot about 150 feet square, and faces south. The land is ten feet higher at the southeast corner, where it touches the sidewalk, than at the northwest corner, at the rear of the lot. The problem was to convince the owner that the house should be set so that the first floor would be six and one half feet above grade at the front line of the house. As a result of placing the house high, there is a slight rise in the entrance-walk in approaching the house. There is also a well-lighted laundry in the basement at the rear, with an entrance but a few steps below grade.

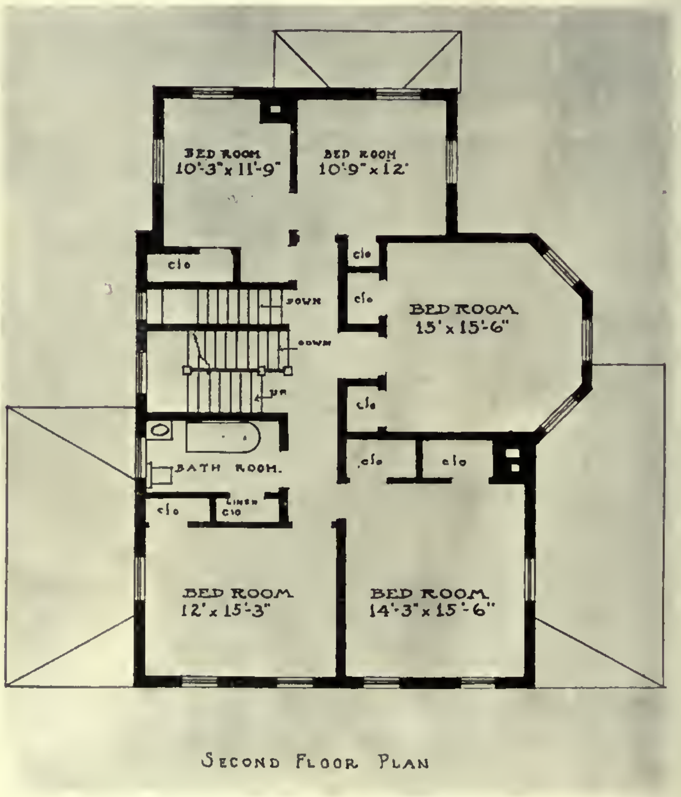
All of the rooms, seventeen in all, receive good sunlight and air, an advantage which cannot be overestimated. The dining-room, on the east side, gets the morning sun. The living-room and parlor get sun during the greater part of the day. This benefit of the sunlight has been increased by omitting the roof of the veranda on the front, and the exterior of the house has gained in effect by this same means.

The exterior wall, up to the second floor, is of local stone, warm gray in color, and much superior in effect to the bluish-gray stone frequently seen. Above the second floor the walls are covered with light brown stained shingles. The exterior trim is painted cream white; blinds and shutters are bottle green. Barge boards and eaves are likewise cream white. The roof is covered with dark-blue slates, according to the owner's wish, and against the desire of the architect.

The house cost $8,297, without grading and architect's commission.



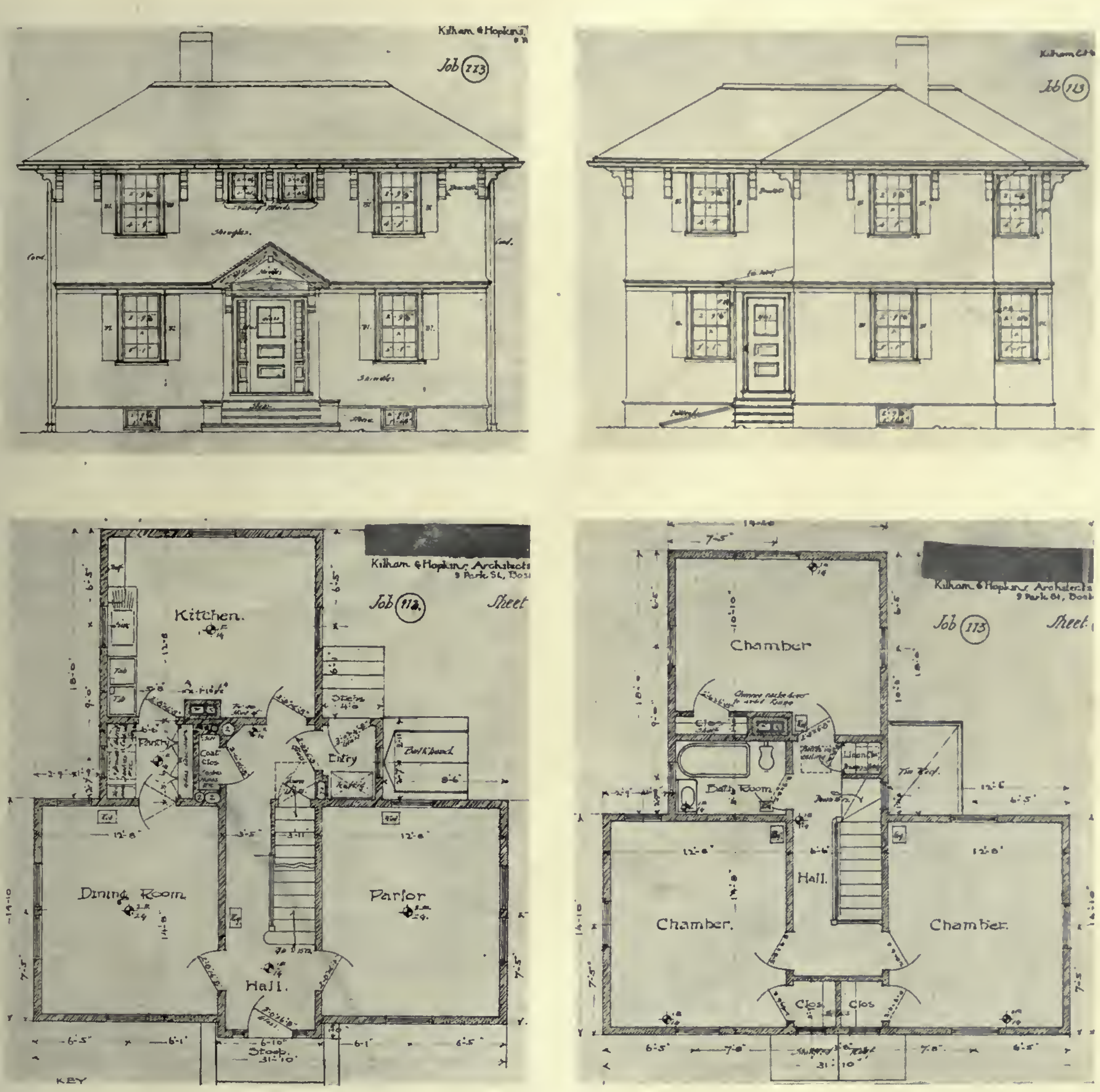
FIRST FLOOR PLAN



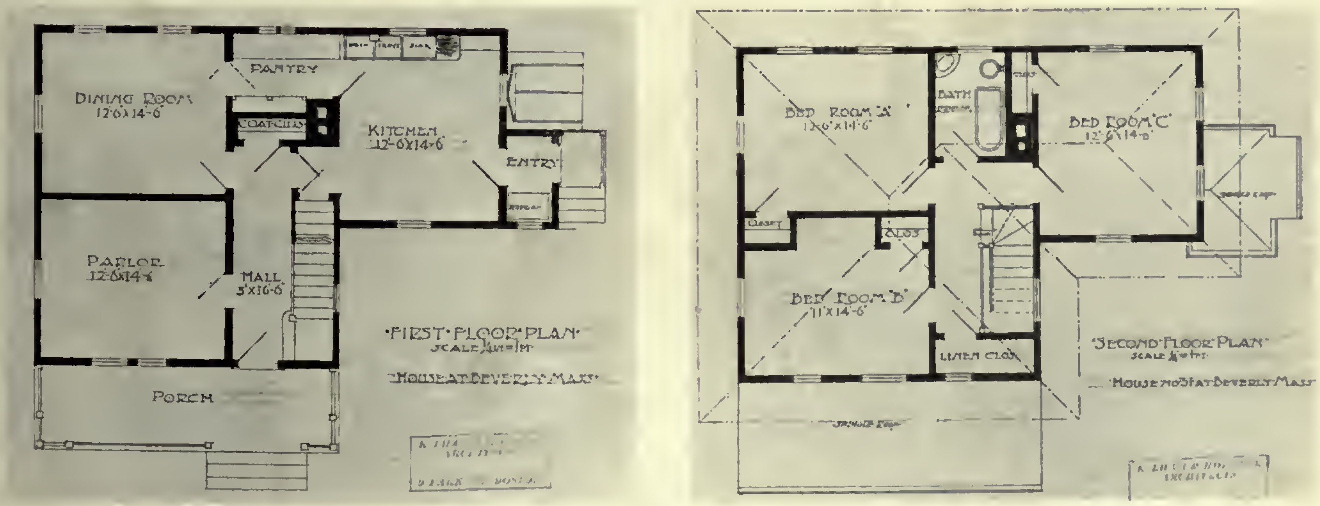
SECOND FLOOR PLAN.

HOUSE AT LANSDOWNE, PENNSYLVANIA.

ADIN B. LACEY, ARCHITECT, PHILADELPHIA.

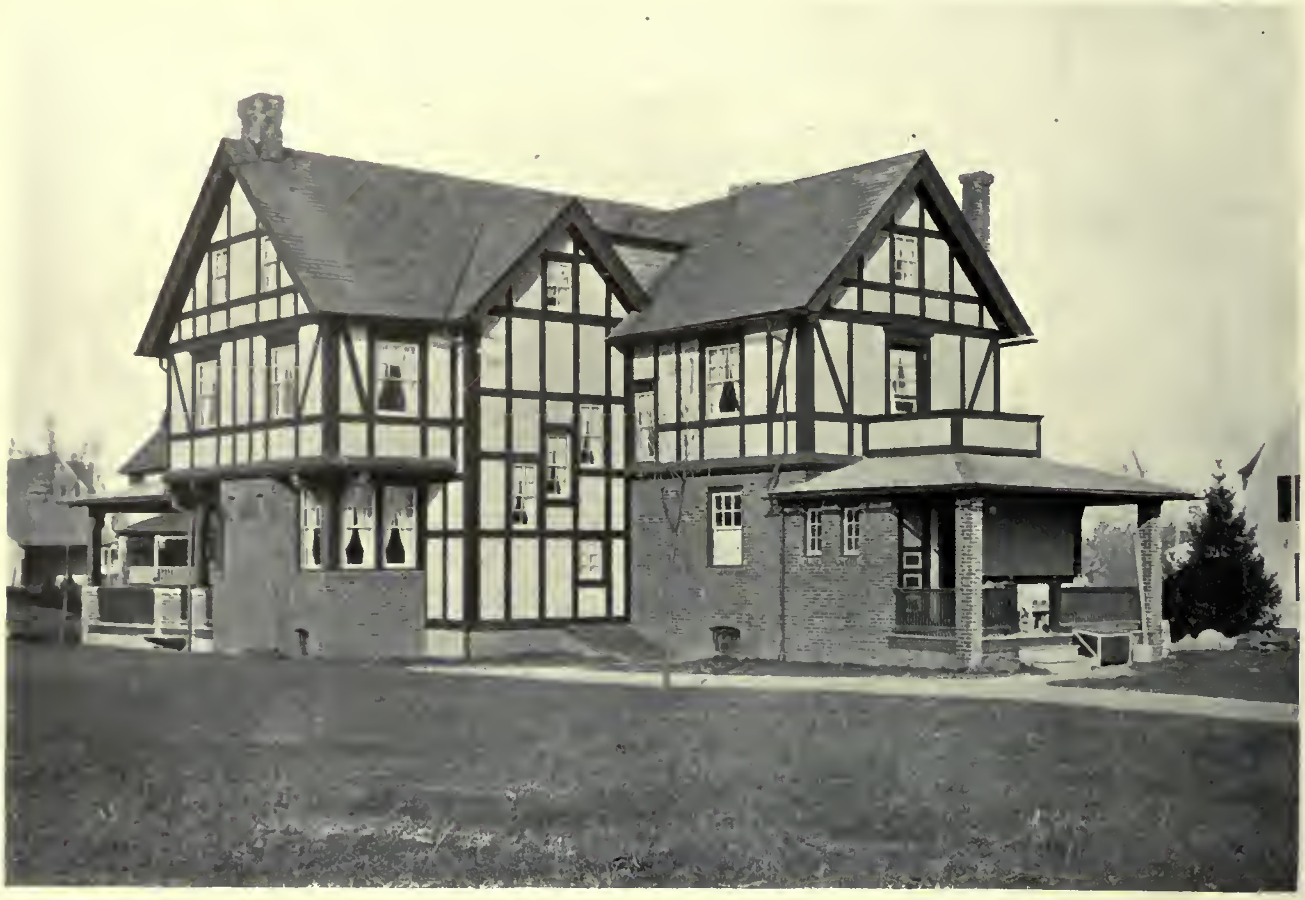


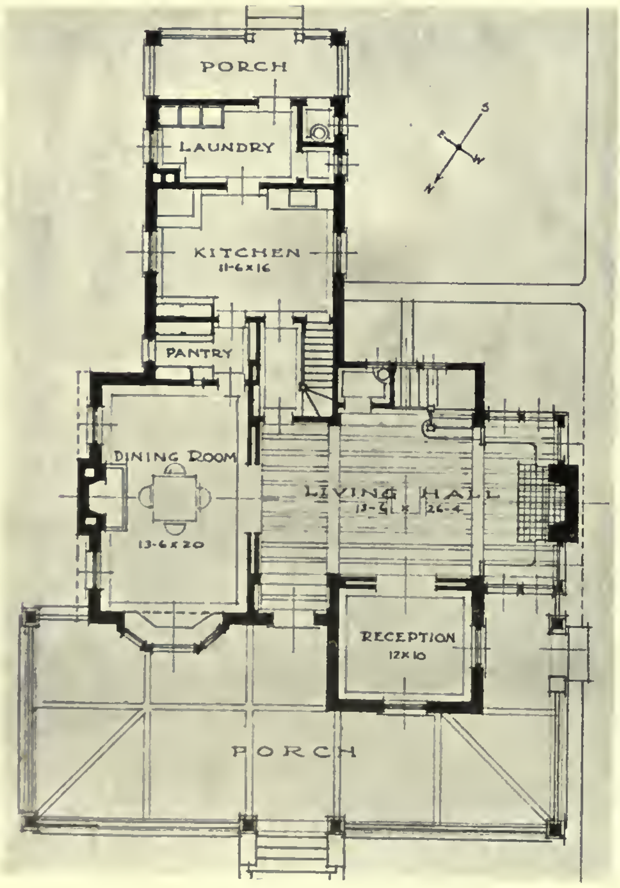
PLANS AND ELEVATIONS OF HOUSE FOR OPERATIVES OF FACTORY. REQUIREMENTS: SIX ROOMS, EACH OPENING ON HALLWAY.



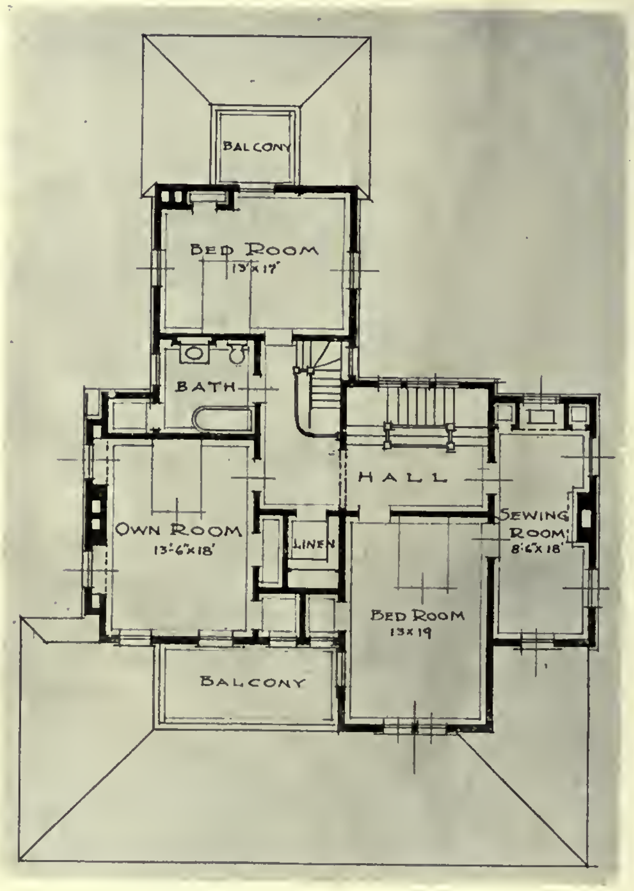
PLANS OF HOUSE FOR OPERATIVES OF FACTORY.

TWO HOUSES AT BEVERLY, MASSACHUSETTS. KILHAM & HOPKINS, ARCHITECTS, BOSTON.





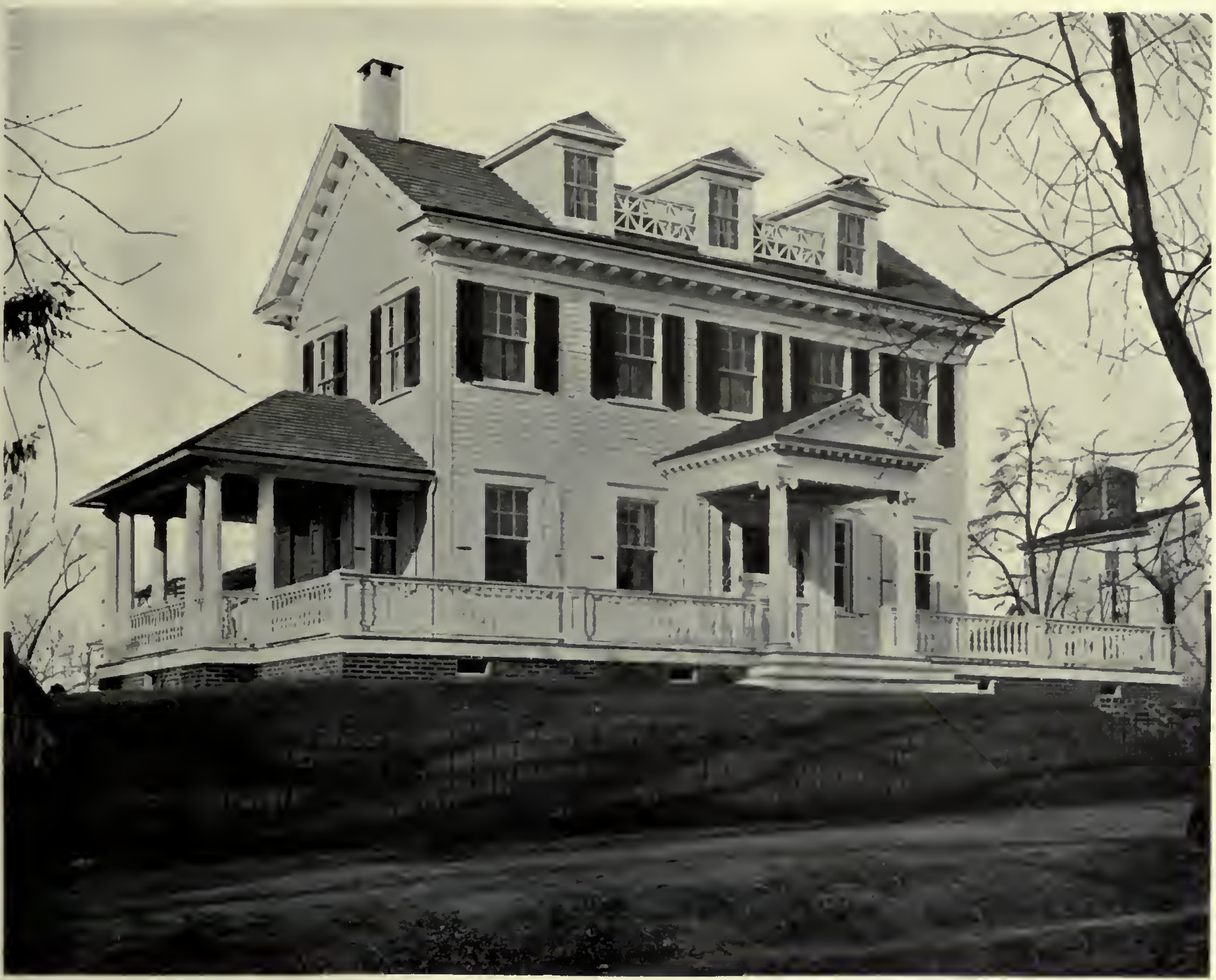
FIRST FLOOR PLAN.

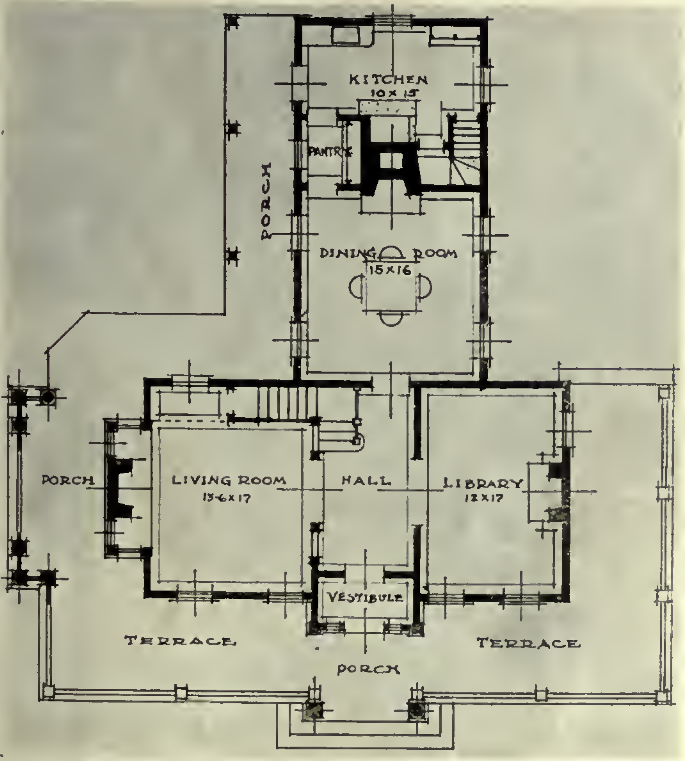


SECOND FLOOR PLAN.

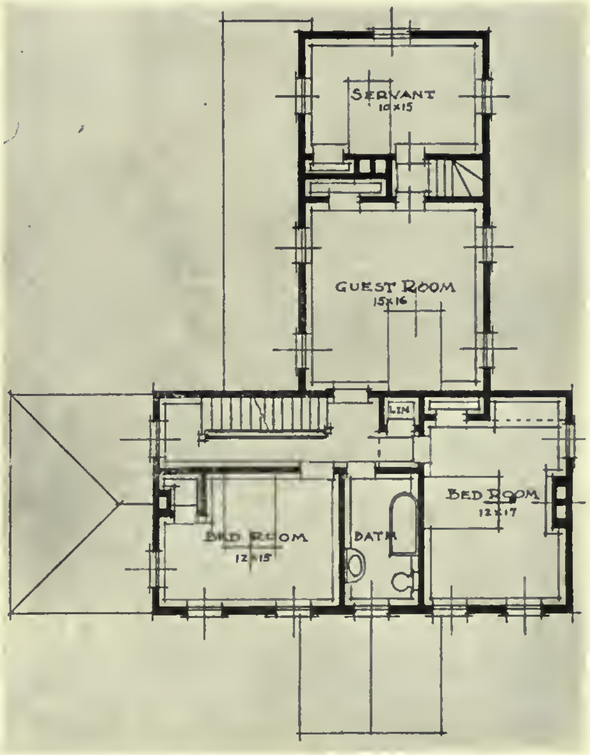
RESIDENCE FOR MR. WM. CHUBB, WYNCOTE, PENNSYLVANIA.

HEACOCK & HOKANSON, ARCHITECTS, PHILADELPHIA.





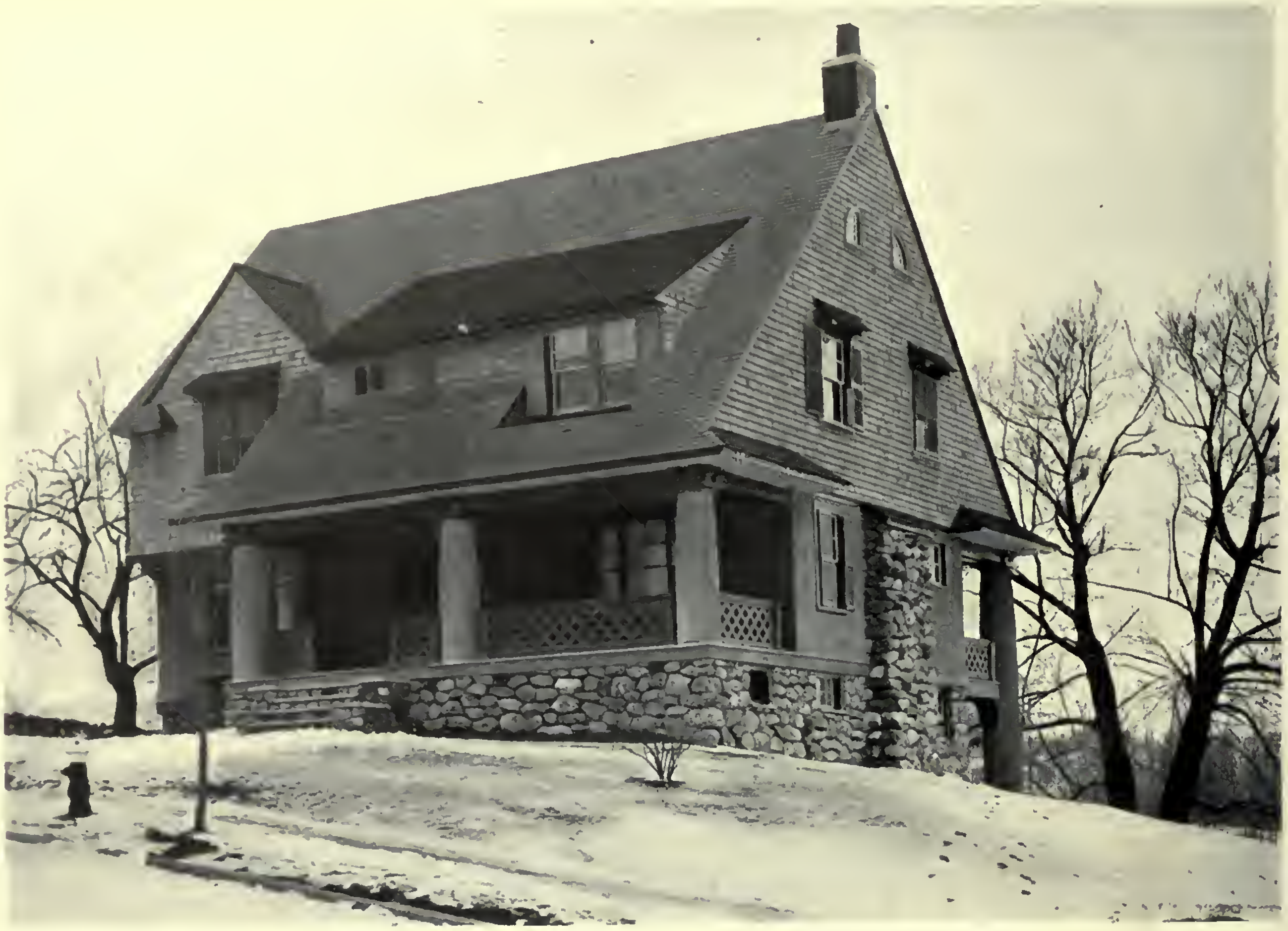
FIRST FLOOR PLAN.

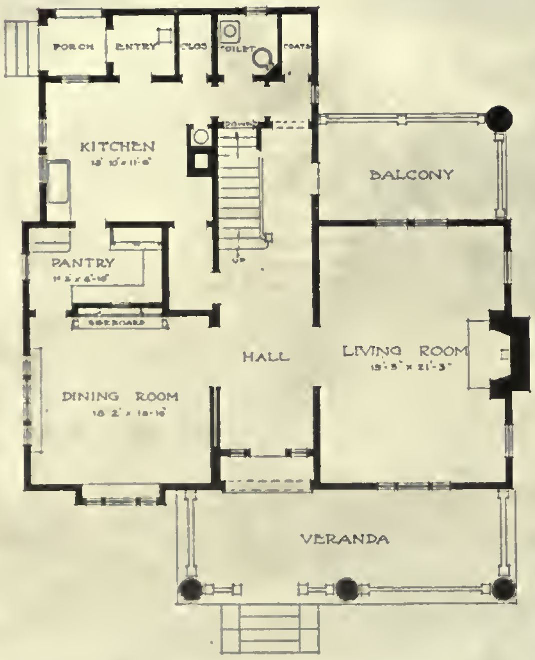


SECOND FLOOR PLAN.

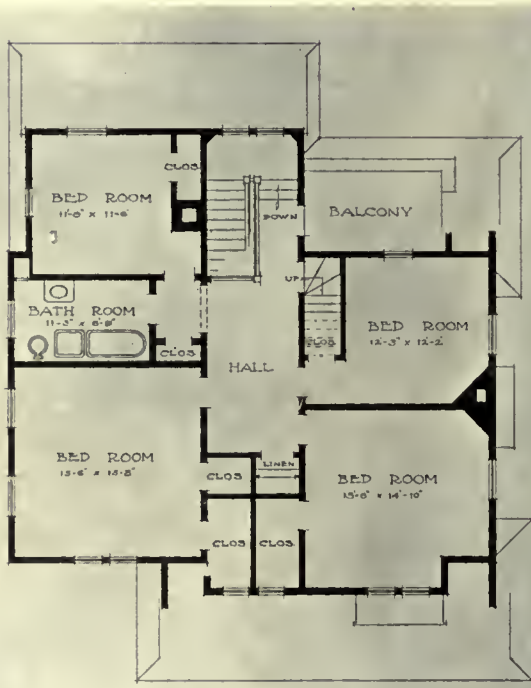
RESIDENCE OF MR. GEORGE RIED, LUMBERTON, NEW JERSEY.

HEACOCK & HOKANSON, ARCHITECTS, PHILADELPHIA.





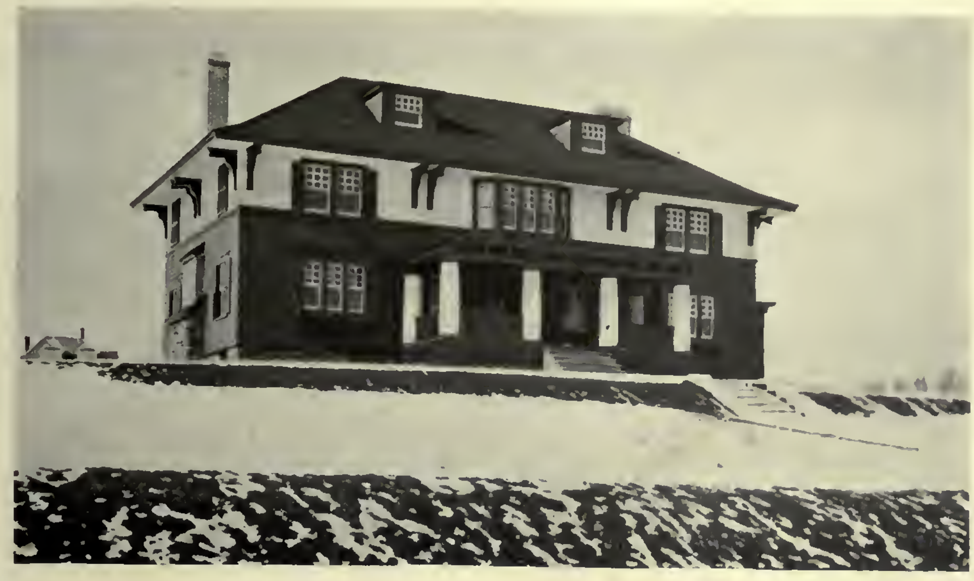
- FIRST - FLOOR - PLAN -

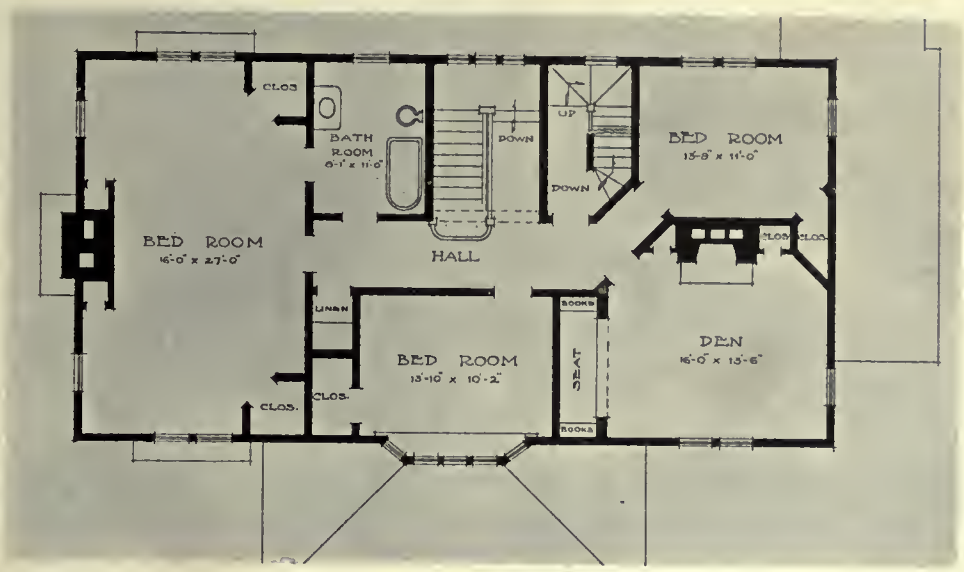


- SECOND - FLOOR - PLAN -

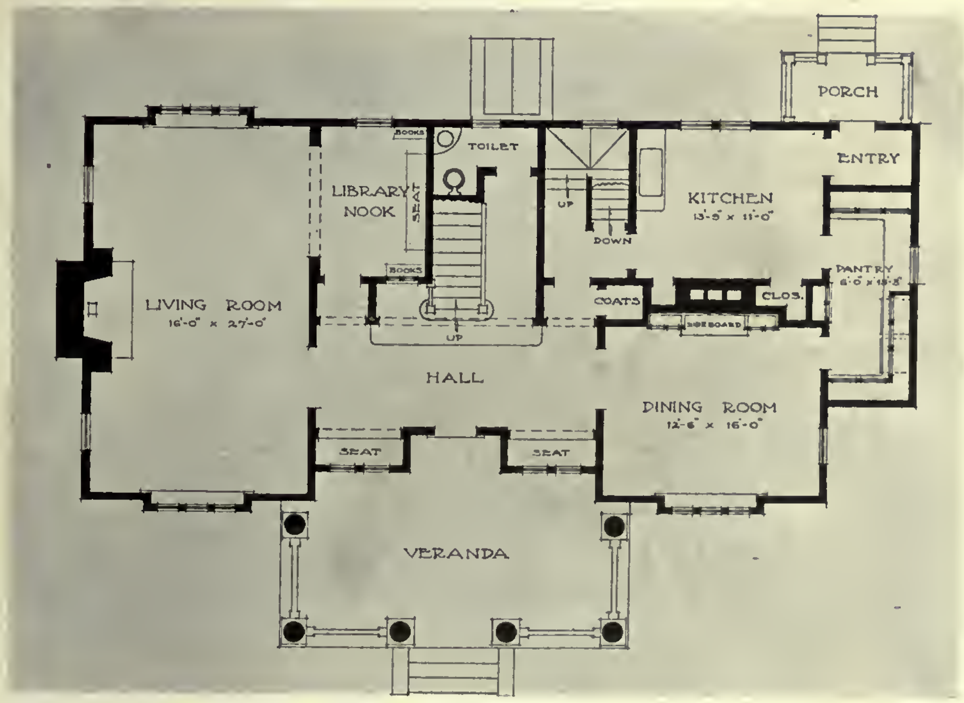
HOUSE FOR MR. HERBERT WESBY, WORCESTER, MASSACHUSETTS.

FROST, BRIGGS & CHAMBERLAIN, ARCHITECTS, WORCESTER.





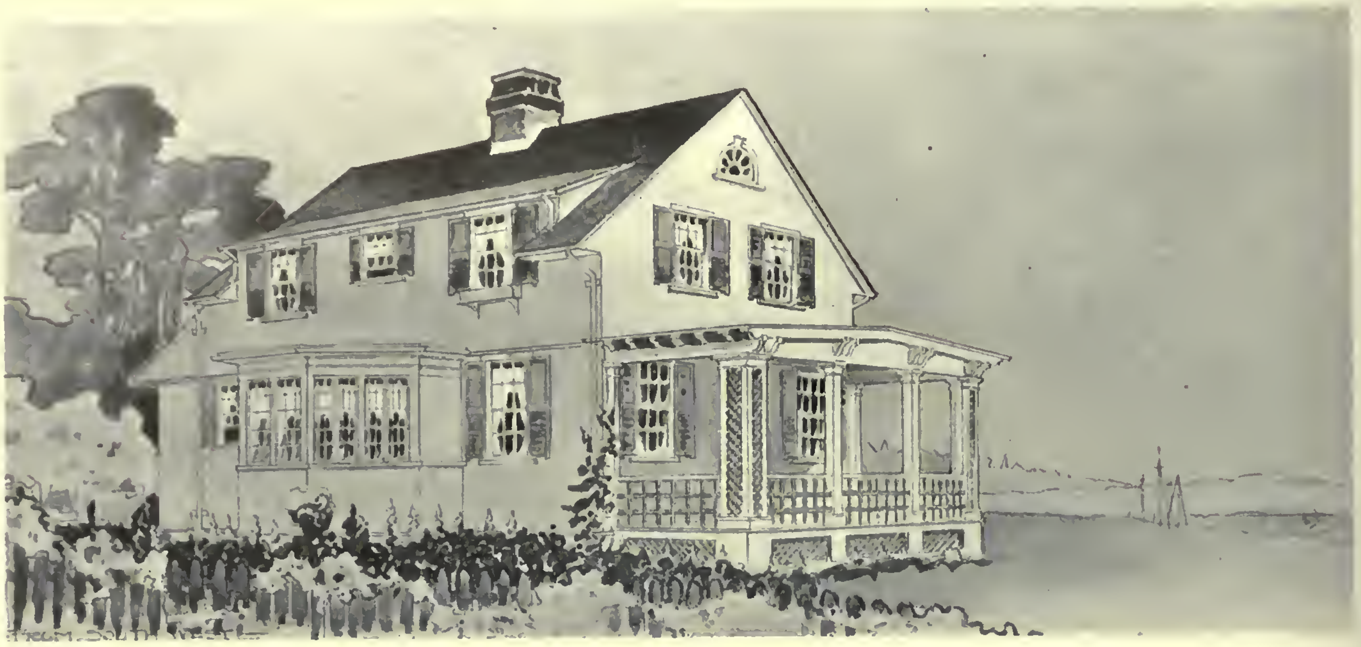
SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

HOUSE FOR MR. GEO. W. FREEMAN, WORCESTER, MASSACHUSETTS.

FROST, BRIGGS & CHAMBERLAIN, ARCHITECTS, WORCESTER.



FROM THE SOUTHWEST.

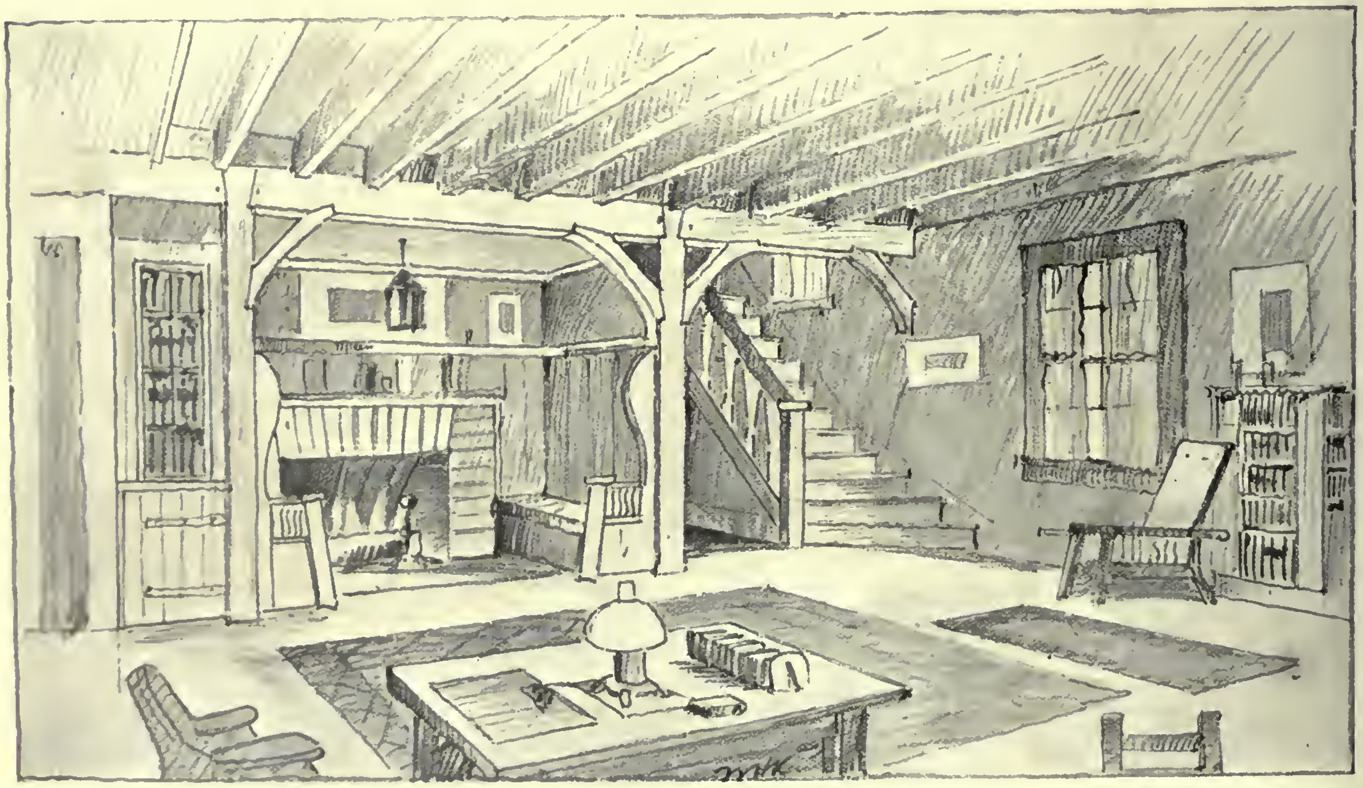
House in Dorchester, Massachusetts

Kilham & Hopkins, Architects, Boston

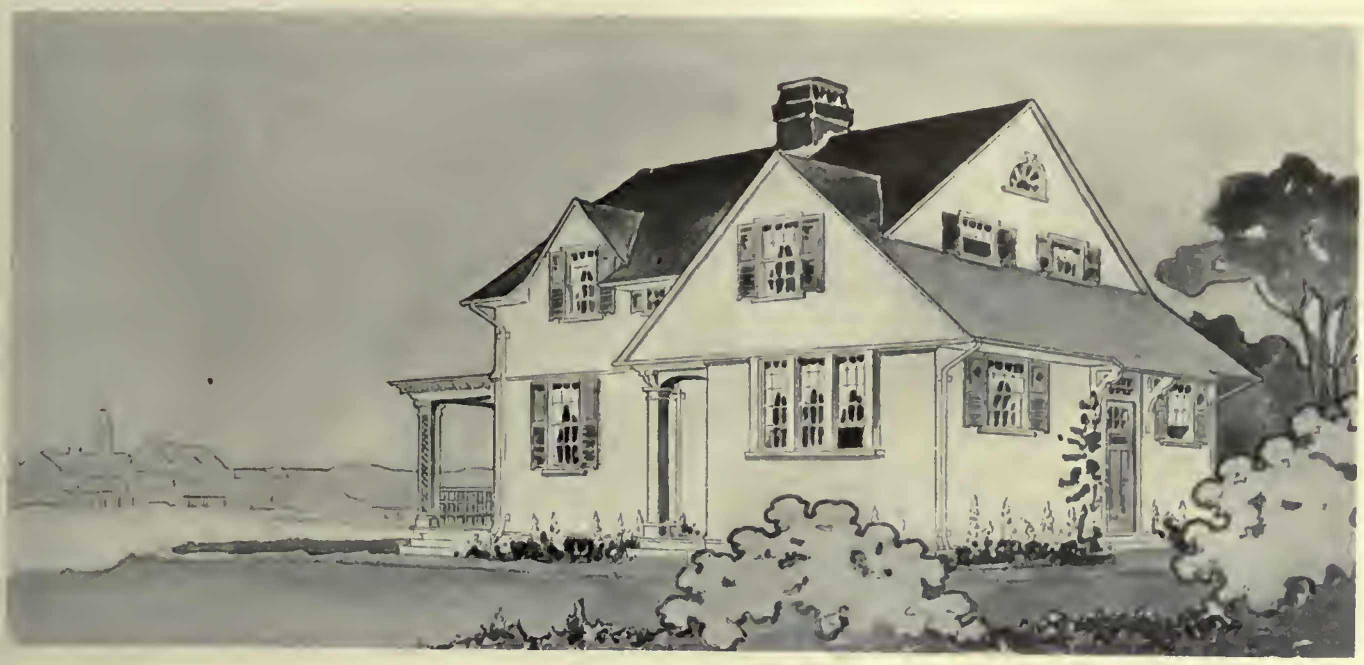
THIS house was built on an extremely narrow lot of peculiar shape, which demanded a very compact treatment of the plan. The lot on the water-side slopes abruptly to the beach, and the house was built as low as possible to give fair story height. A wide, simple cornice and all possible horizontal lines were used. The main walls are finished in plaster of a yellowish tone and a fairly rough cast, and the piazza and porches are provided with posts and brackets of simple design. Woodwork, blinds, and doors are painted green.

The living-room runs across the entire width of the house facing the water, with light and air on three sides. On the inside wall the fireplace, with seats and book-shelves, is entirely taken care of in the "nook." This not only adds to the size and attractiveness of the whole room, but also allows several people to enjoy the hearth without interfering with the main room itself.

Glass doors open upon the piazza opposite the fire-



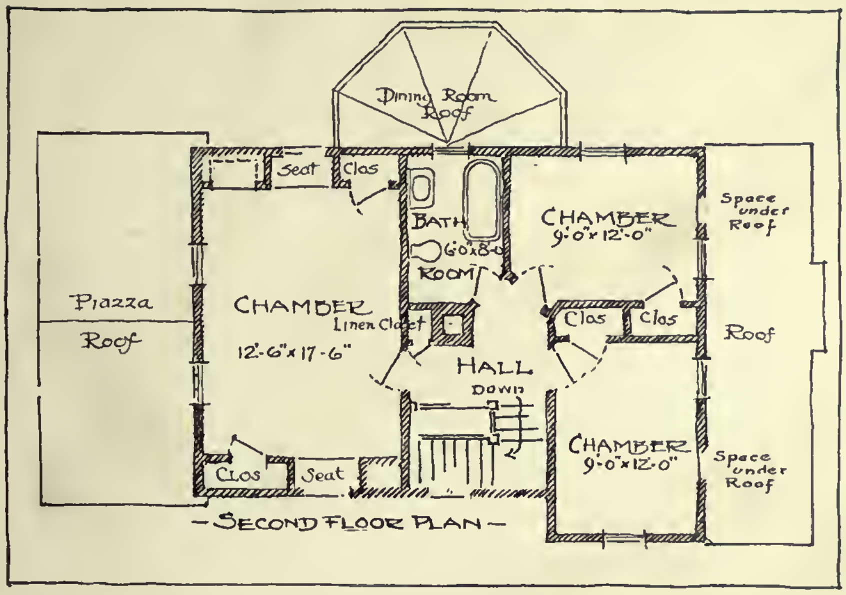
THE LIVING-ROOM.



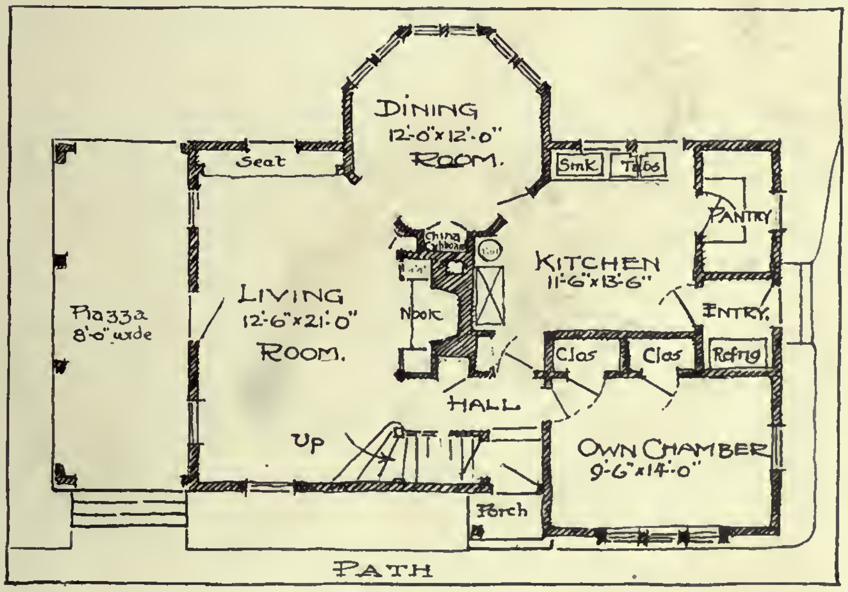
FROM THE NORTHEAST.

place "nook." The ceiling is finished showing the constructional floor-beams, which are stained a dark tone, with the light plaster between them.

The dining-room is placed between the living-room and kitchen. It is of octagonal shape, which is the best suited for the round dining-table so much desired today. A roomy and attractive glass-doored china-cupboard is placed on the chimney side of the room. In fact, all the cupboards, bookcases, and coat-closets are grouped around the chimney, as they usually are in small Colonial houses. By projecting half of the dining-room outside the line of the main house it virtually becomes a bay window, and is roofed like one. This is the only side of the house where a projection could be successfully made, on account of the shape of the lot.



SECOND FLOOR PLAN.

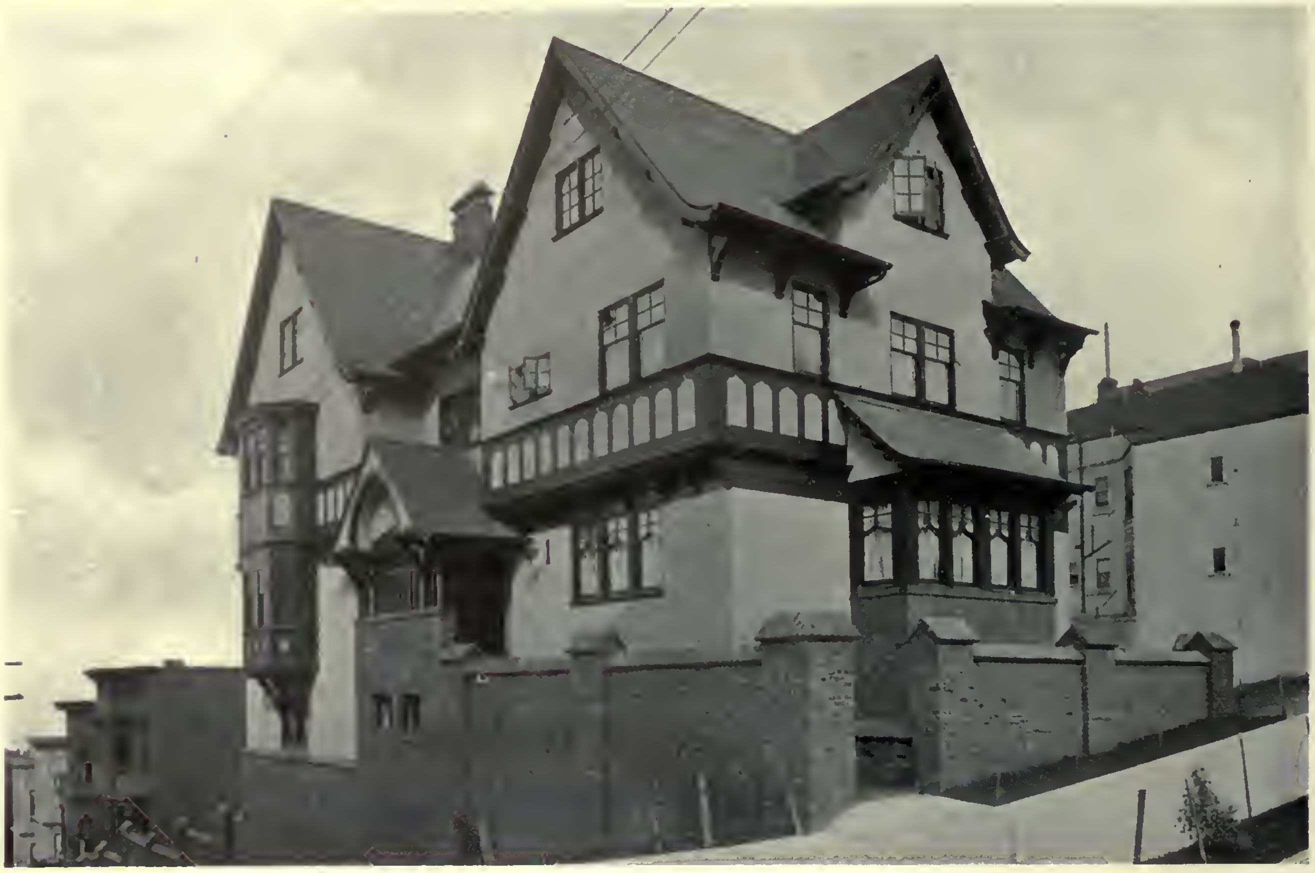


FIRST FLOOR PLAN.

The hall is small but serves its purpose, giving access to all the different portions of the house. The front door opens on a lower level than the main floor. Immediately on the left is the door to the cellar, with the living-room, chamber, and kitchen doors off the main floor above.

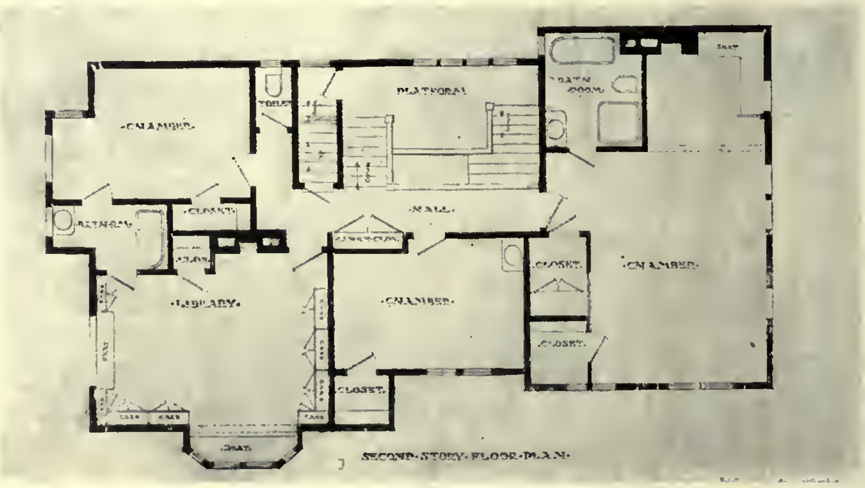
The second story is divided into one large and two smaller chambers, with ample closets and storage-spaces under the lower portions of roof. No space is wasted. The linen-closet is arranged around the chimney, as are the closets on the first floor.

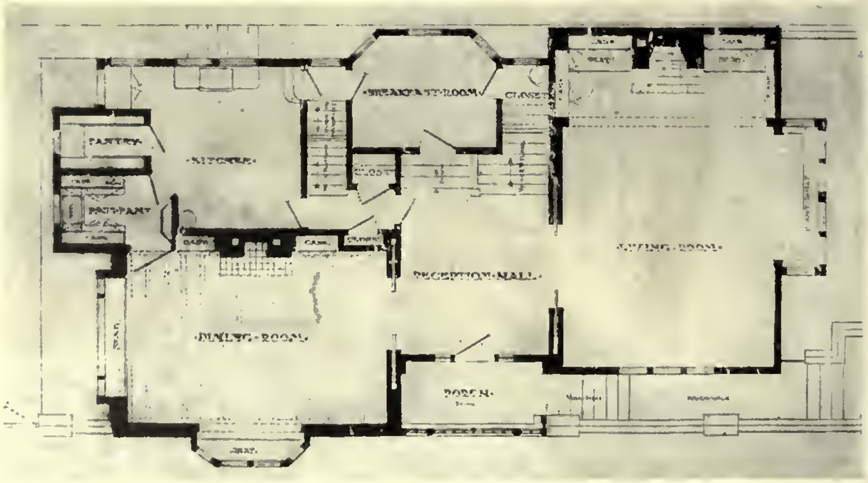
The bathroom is situated between the rooms and over the plumbing below, which gives the most simple and economical system of plumbing.



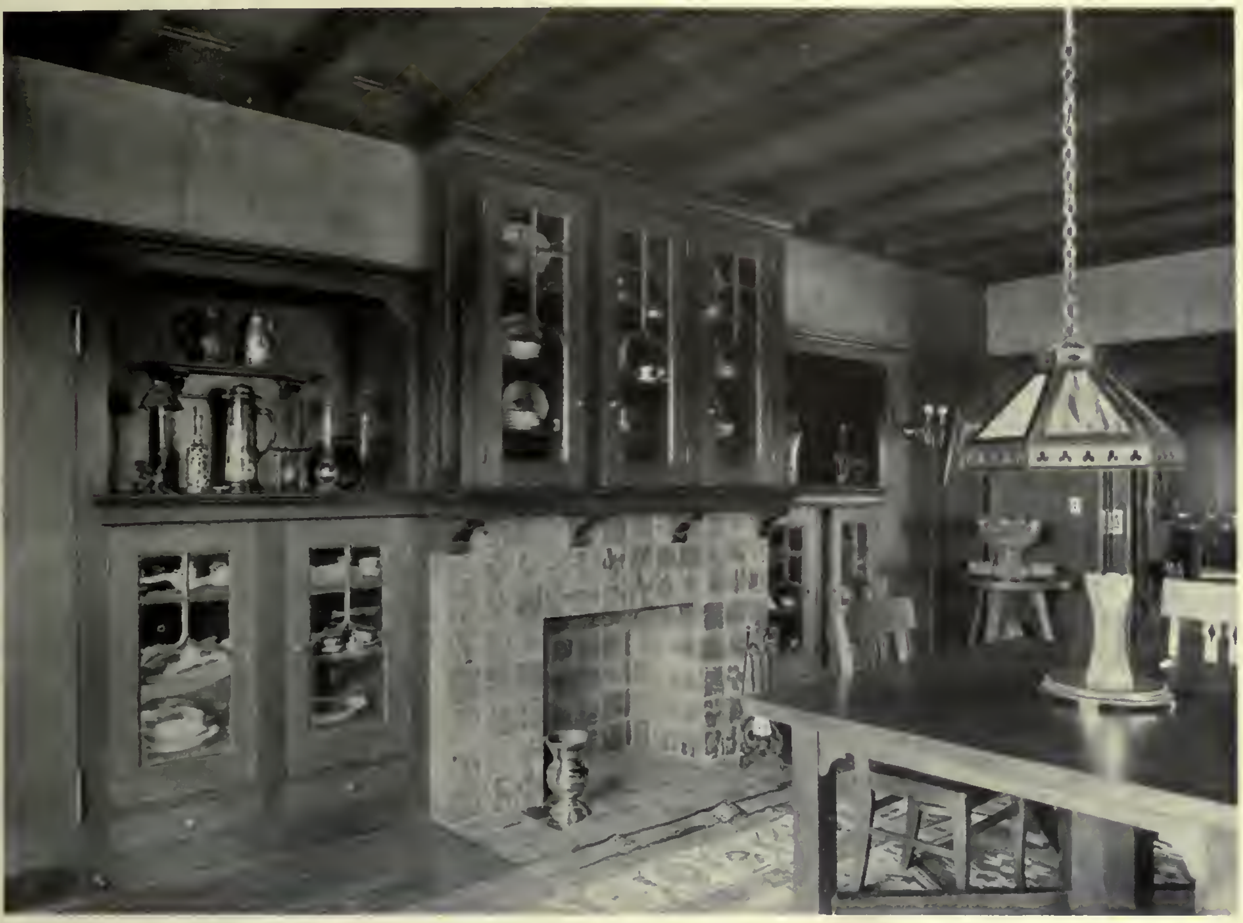
THE view from this house is so wonderful that one has to use force to bring his attention back to the house itself. The great bay of San Francisco is spread out below the hill and beyond the city. Across the bay is Mount Diablo, while to the northwest is the Golden Gate, and Mount Tamalpais. Thus a hill house in this city needs to be somewhat like a German mountain châlet, with oriels and gable windows, perched high in the air. The tremendously steep grade of the streets, often too steep for horses, necessitates the high retaining-walls which are so characteristic of San Francisco. To the left and right are seen, alas, the fearful things which also characterize the San Francisco of the past. The house itself, however, is typical of a great deal of good work going on in the north and west parts of the city.

The living-room is in oak, stained green and brown, with dull gold Japanese wall-covering, and golden-brown curtains. The dining-room has the same treatment, with green leather curtains. The library has dark brown finish with curtains of green Japanese cloth.

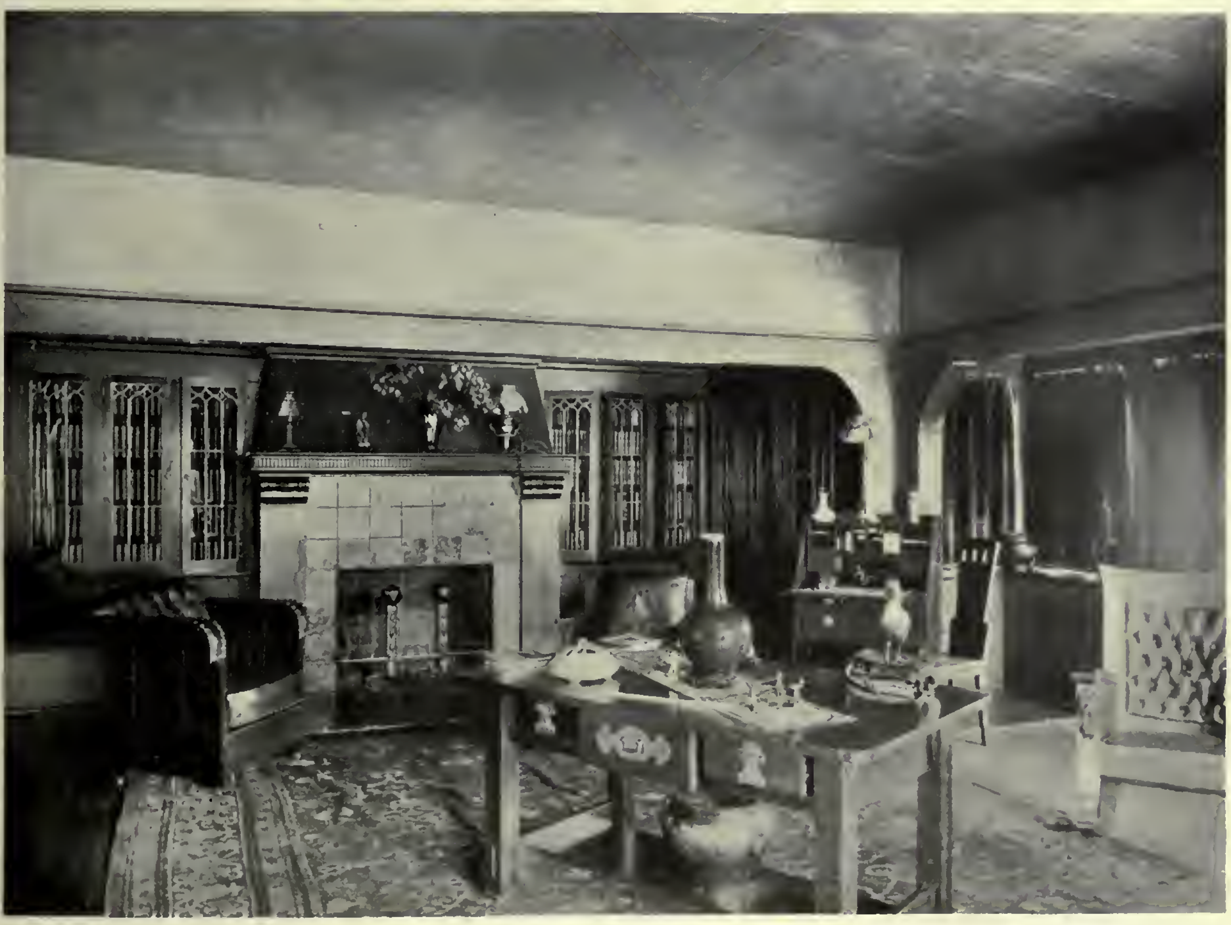




RESIDENCE OF C. W. CONLISK, ESQ., SAN FRANCISCO, CAL. EDGAR A. MATHEWS, ARCHITECT, SAN FRANCISCO.

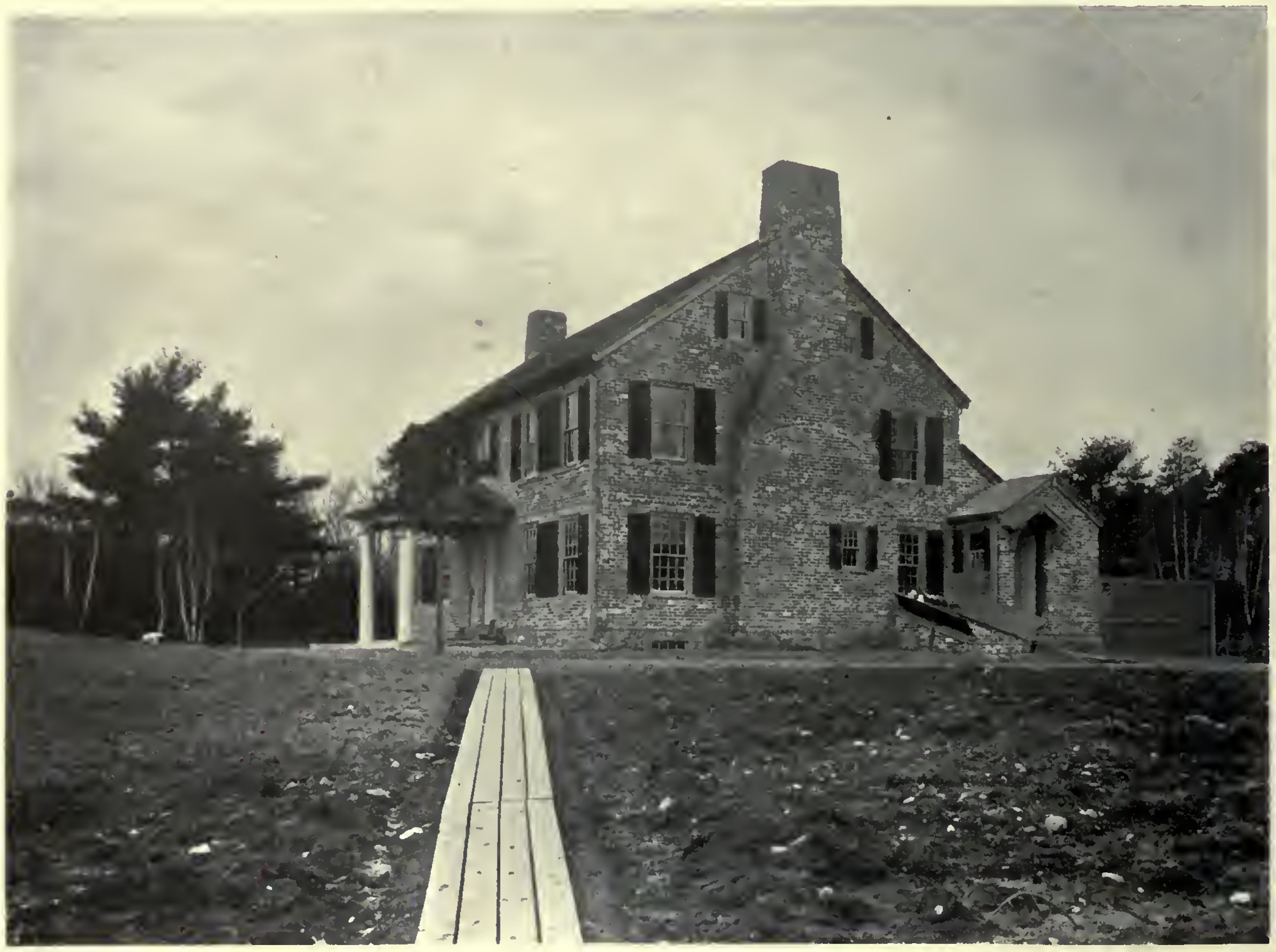


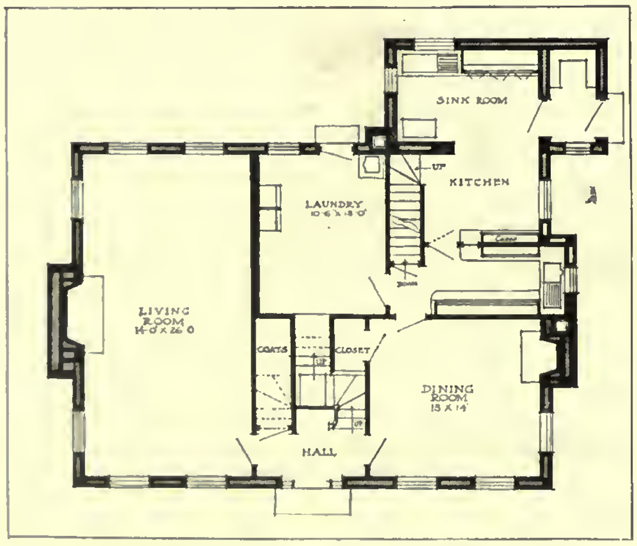
DINING-ROOM.



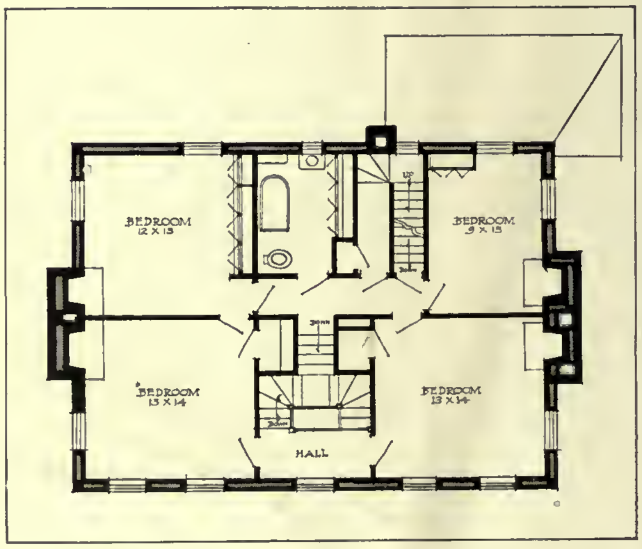
LIVING-ROOM.

RESIDENCE OF C. W. CONLISK, ESQ., SAN FRANCISCO, CAL. EDGAR A. MATHEWS, ARCHITECT, SAN FRANCISCO.





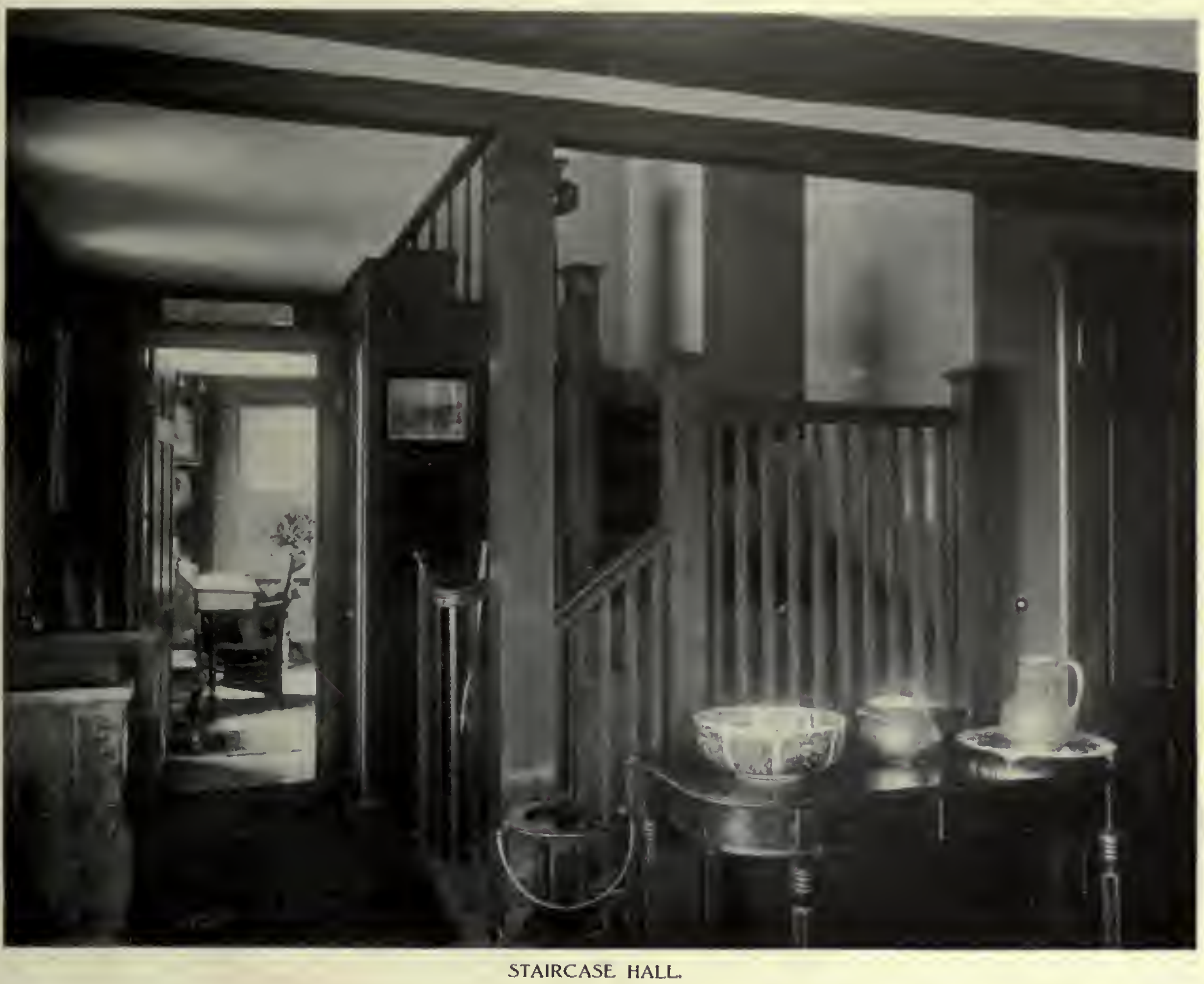
FIRST FLOOR PLAN.



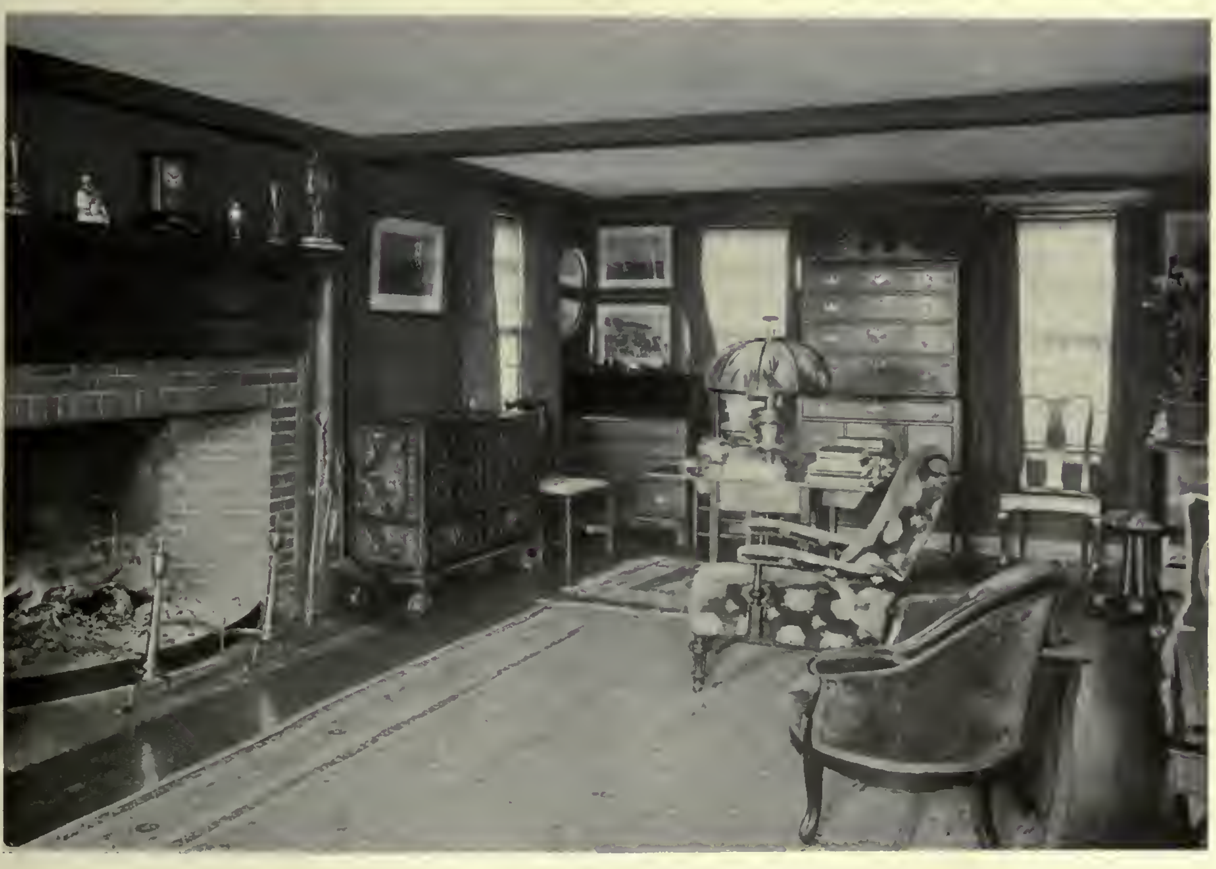
SECOND FLOOR PLAN.

HOUSE FOR E. H. FAY, ESQ., WELLESLEY HILLS, MASSACHUSETTS.

PHILIP B. HOWARD, ARCHITECT, BOSTON.



STAIRCASE HALL.

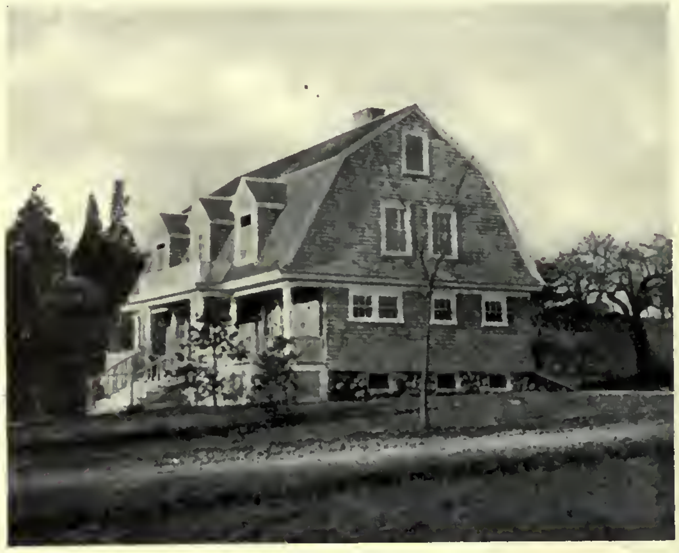


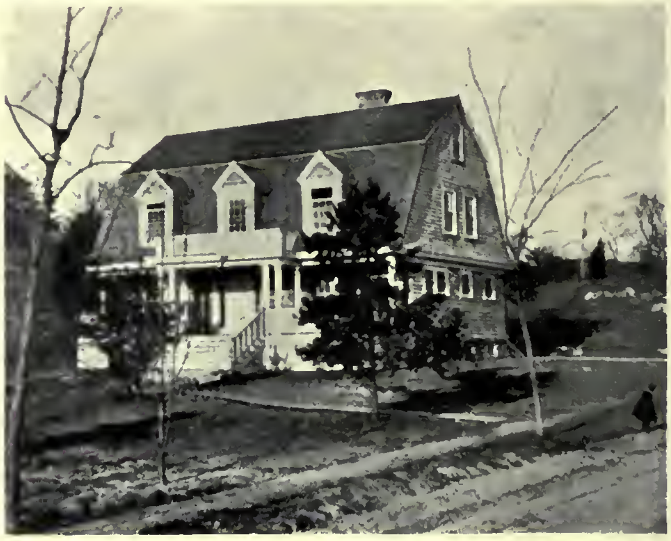
LIVING-ROOM.

HOUSE FOR E. H. FAY, ESQ., WELLESLEY HILLS, MASSACHUSETTS. PHILIP B. HOWARD, ARCHITECT, BOSTON.

House in Lexington Massachusetts

Carroll Bennink, Architect
Boston



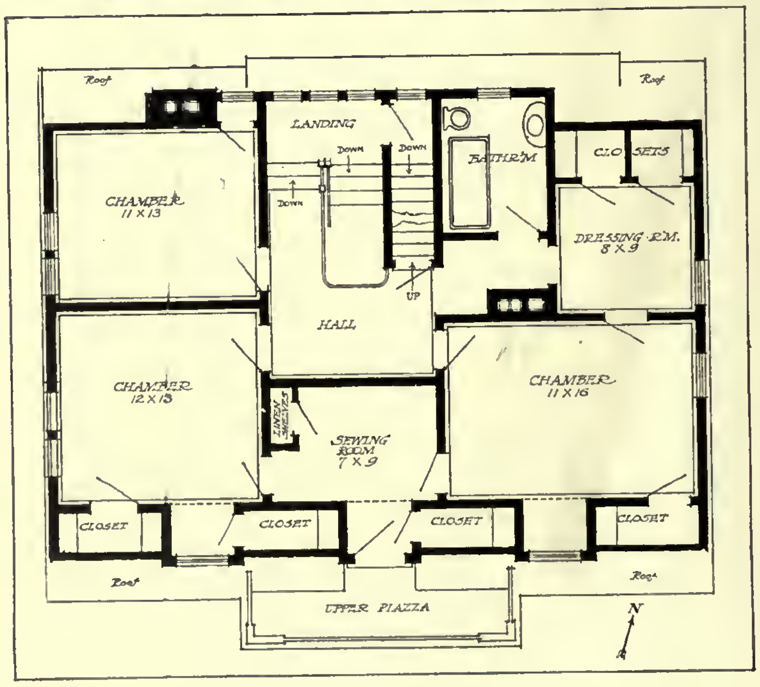


THE lot on which this house is built (shown on the opposite page) has a frontage of 150 feet, upon a street running north and south, with an average depth of 105 feet. It slopes from north to south, dropping about eight feet in the total frontage. The rear of the lot is bounded by an old stone wall; beyond that is a farm and a small cliff covered with pointed cedars.

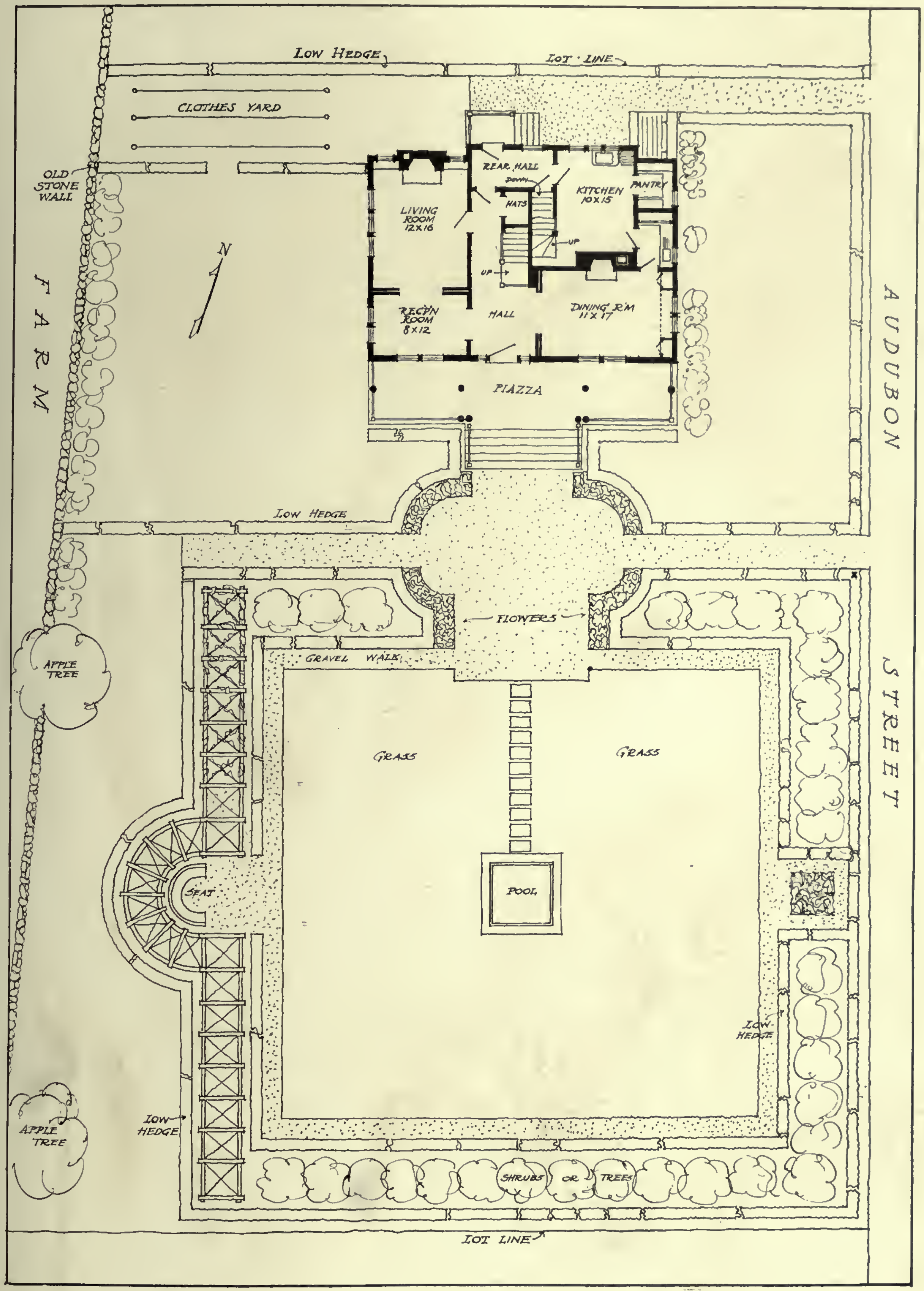
The problem was simple and interesting: to keep the house close against the north line, with all the land in front of it; to place the living-room on the south and west sides, away from the street, in order to get the view of the farm and the woods; finally, to keep the house as low and long as possible, like the old farmhouses of New England. If houses are ever built thickly about it this lot can be enclosed by trees and high hedges and still have more than one-third of an acre of garden.

The house works out well, with some minor faults that could be easily changed and which were the result of constantly trying to keep the cost down to the minimum. The large chamber has everything in it except bed-room, for the door leading from the sewing-room was placed there against the wish of the architect. The front chambers are full height, without unsightly sloping ceilings. The dressing-room is a great comfort in such a winter as this last one. There is a servant's room in the attic, with lavatory and hot and cold water. The basement has a plastered ceiling throughout, and a laundry with a board floor on sleepers. The whole basement floor is of concrete.

The house is finished in hard pine, stained dark brown, which with russet brown, old blue, and old red wall-papers gives a good effect. Hard-pine floors are used throughout. The cost of this "$3,000 house" (see L. H. J.) was a little over $5,600. It might be interesting to note that the bids were $5,200 from a semi-local man, $7,600 from a city contractor, and $8,600 from a local man.

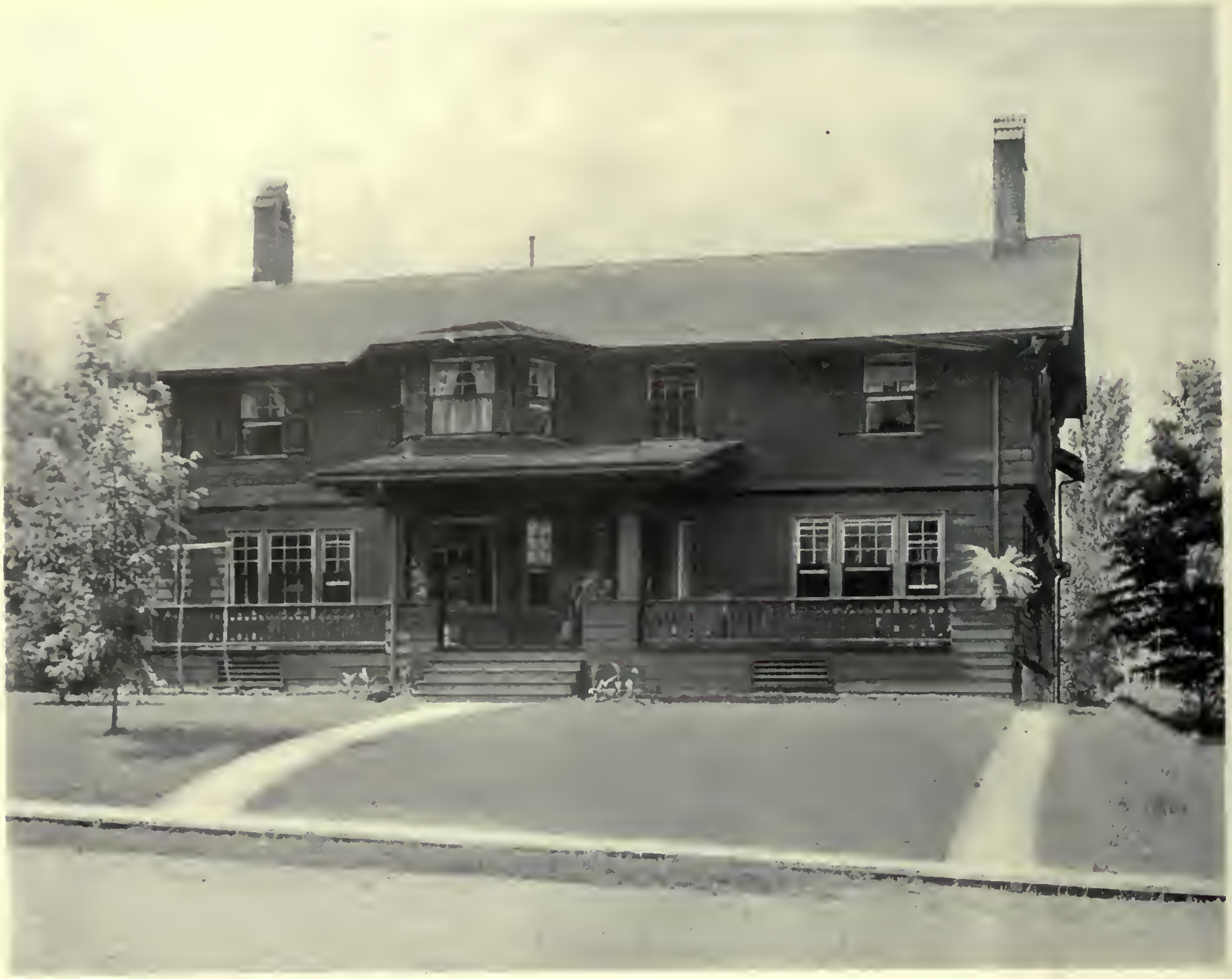


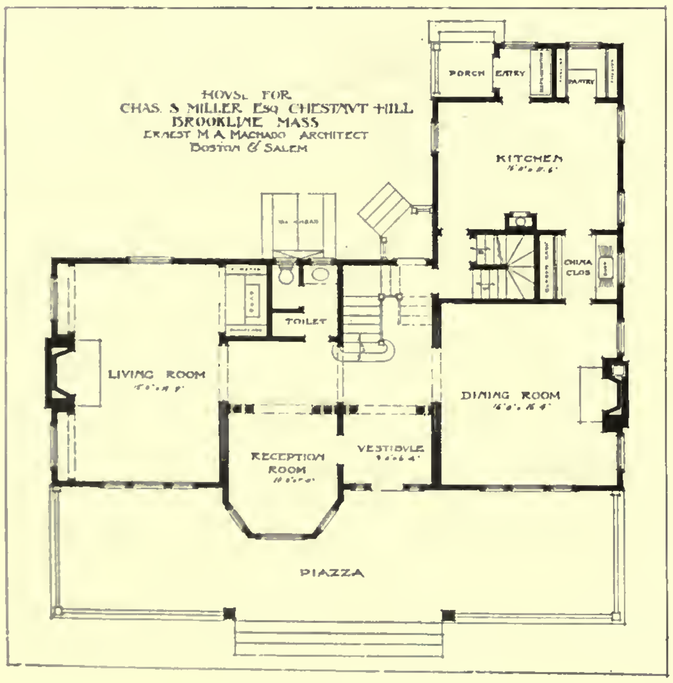
PLAN OF SECOND FLOOR.



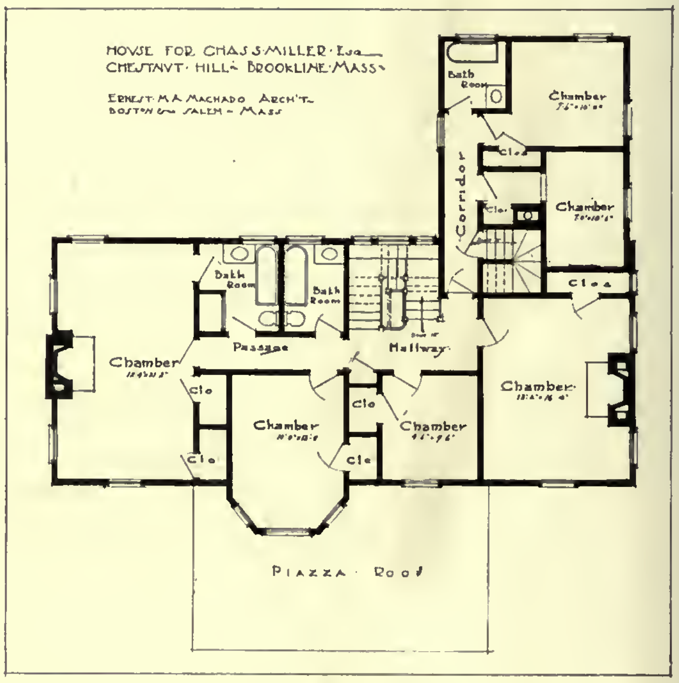
PLAN OF FIRST FLOOR AND GARDEN LAYOUT.

HOUSE IN LEXINGTON, MASSACHUSETTS. CARROLL BENNINK, ARCHITECT, BOSTON.





FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

HOUSE FOR C. S. MILLER, ESQ., CHESTNUT HILL, MASSACHUSETTS.

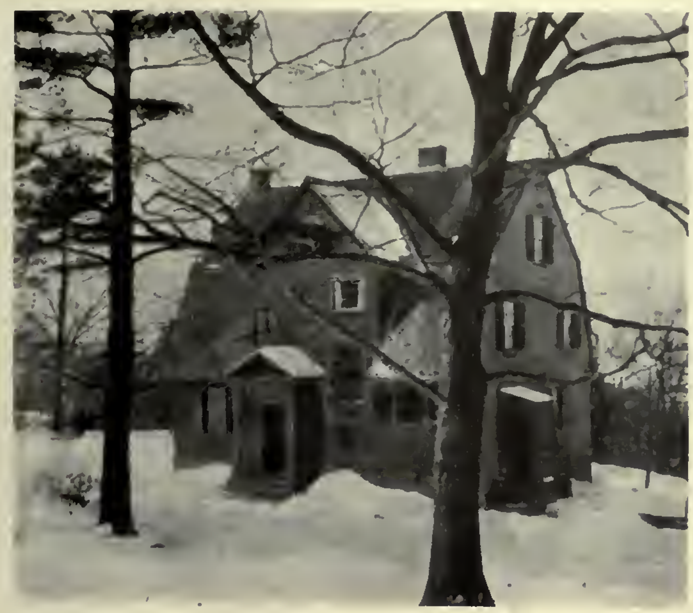
ERNEST M. A. MACHADO, ARCHITECT, BOSTON AND SALEM.

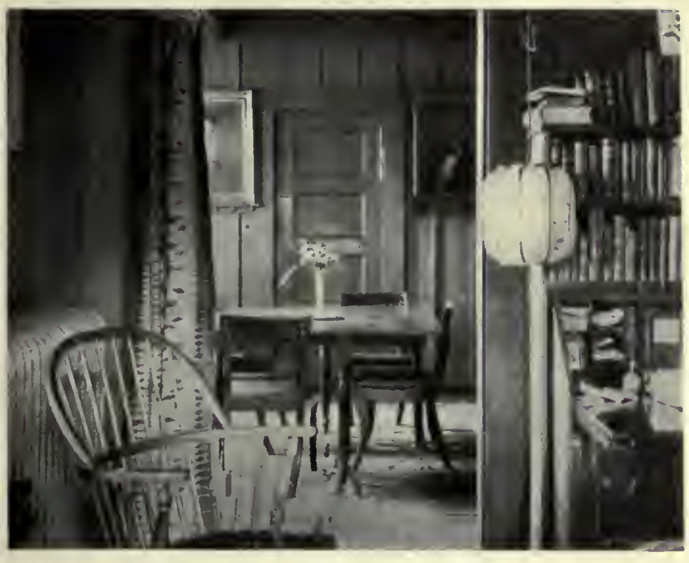
THE house which is here shown is surrounded by all that is necessary to satisfy the lover of nature. To the northeast a steep cliff rises, while to the southwest extends a view over many miles of country to the hills stretching along the horizon. The house itself is on a plateau between the cliff and the lower ground. Great pines are all around. In such a setting it was necessary to make the house simple and to keep it in harmony with nature by using woods stained a natural wood color, both inside and out.

The main feature of the first floor is the living-room, which occupies the whole south end of the house. Walls and ceiling are sheathed (as shown in the illustration) with wide boards of country pine, running clear from floor to ceiling. Battens are laid over the joints, and the whole is stained a dark brown.

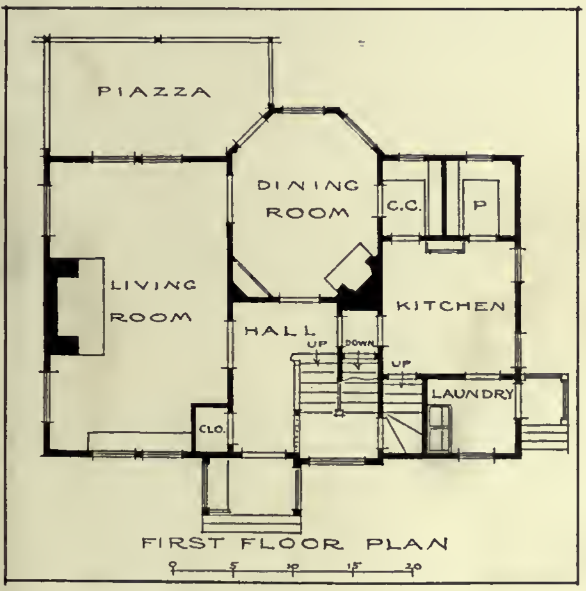
The dining-room, which is treated in just the same way, is perfect in its proportions, its color, and in its superb view, while the kitchen accessories are very admirably grouped to give the greatest convenience.

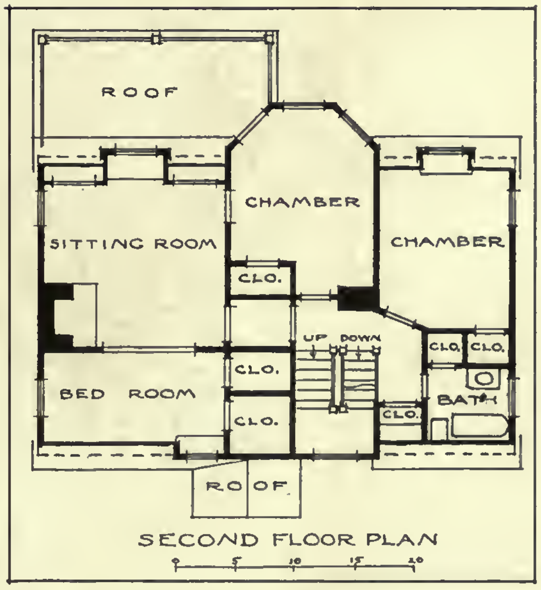
The second story is designed for a household of three members, with the always possible guest, whose chamber is on the north. Ample closet-room was sternly demanded of the architect, and obtained. The attic has several good rooms.





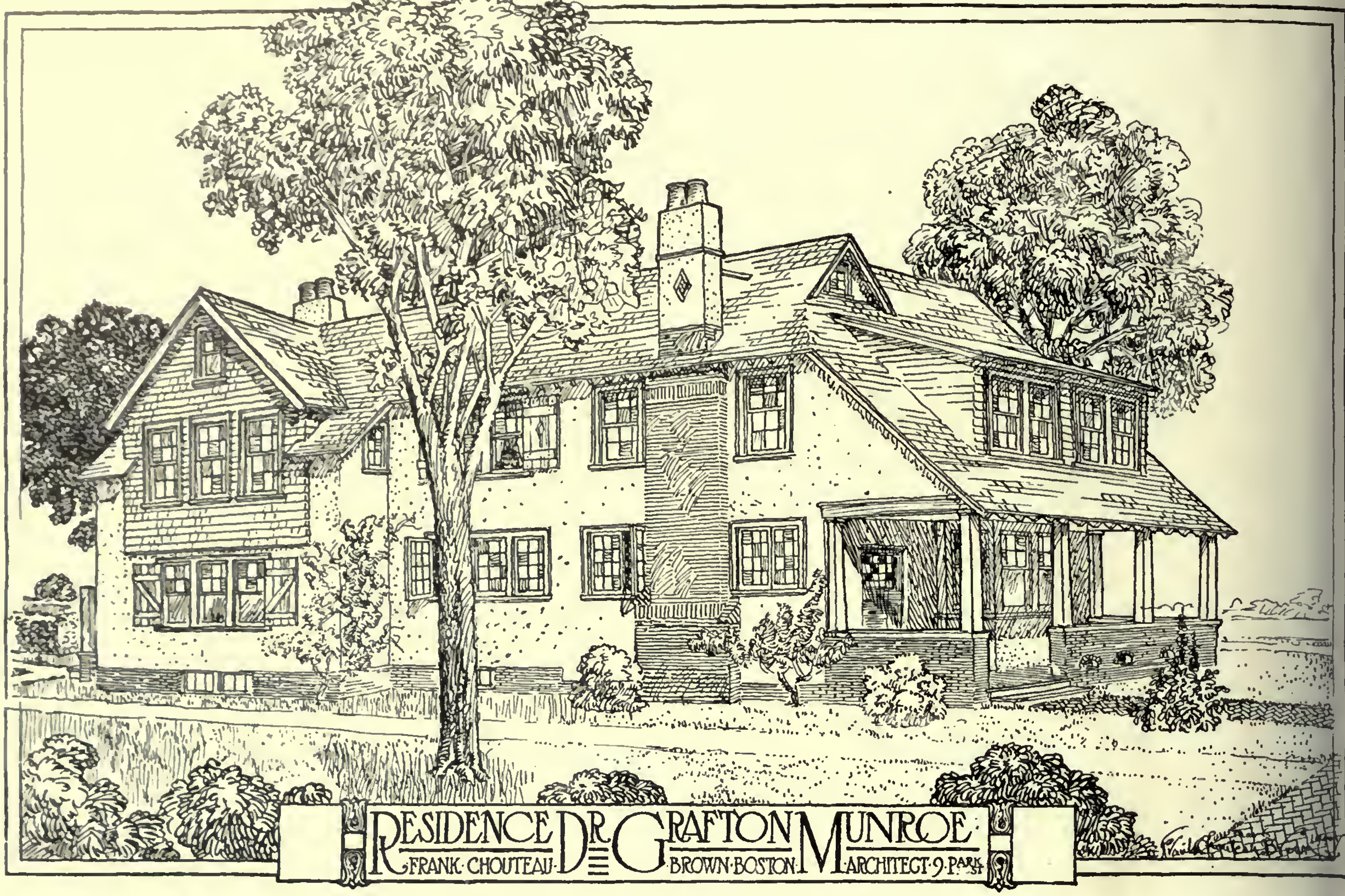
DINING-ROOM FROM LIVING-ROOM.





HOUSE OF A. C. A. CHAMBERLAIN, ESQ., WINCHESTER, MASSACHUSETTS.

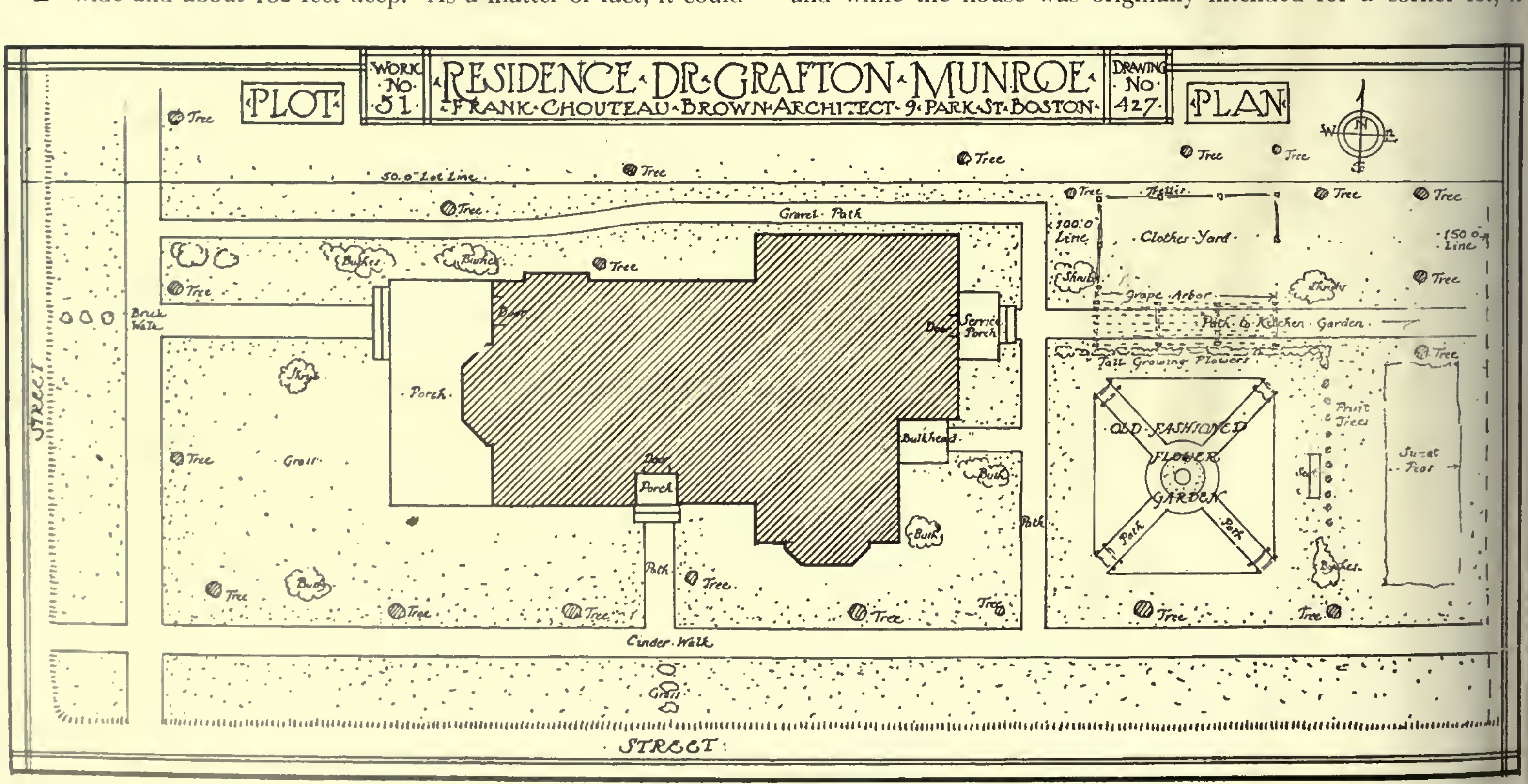
WALES & HOLT, ARCHITECTS, BOSTON.

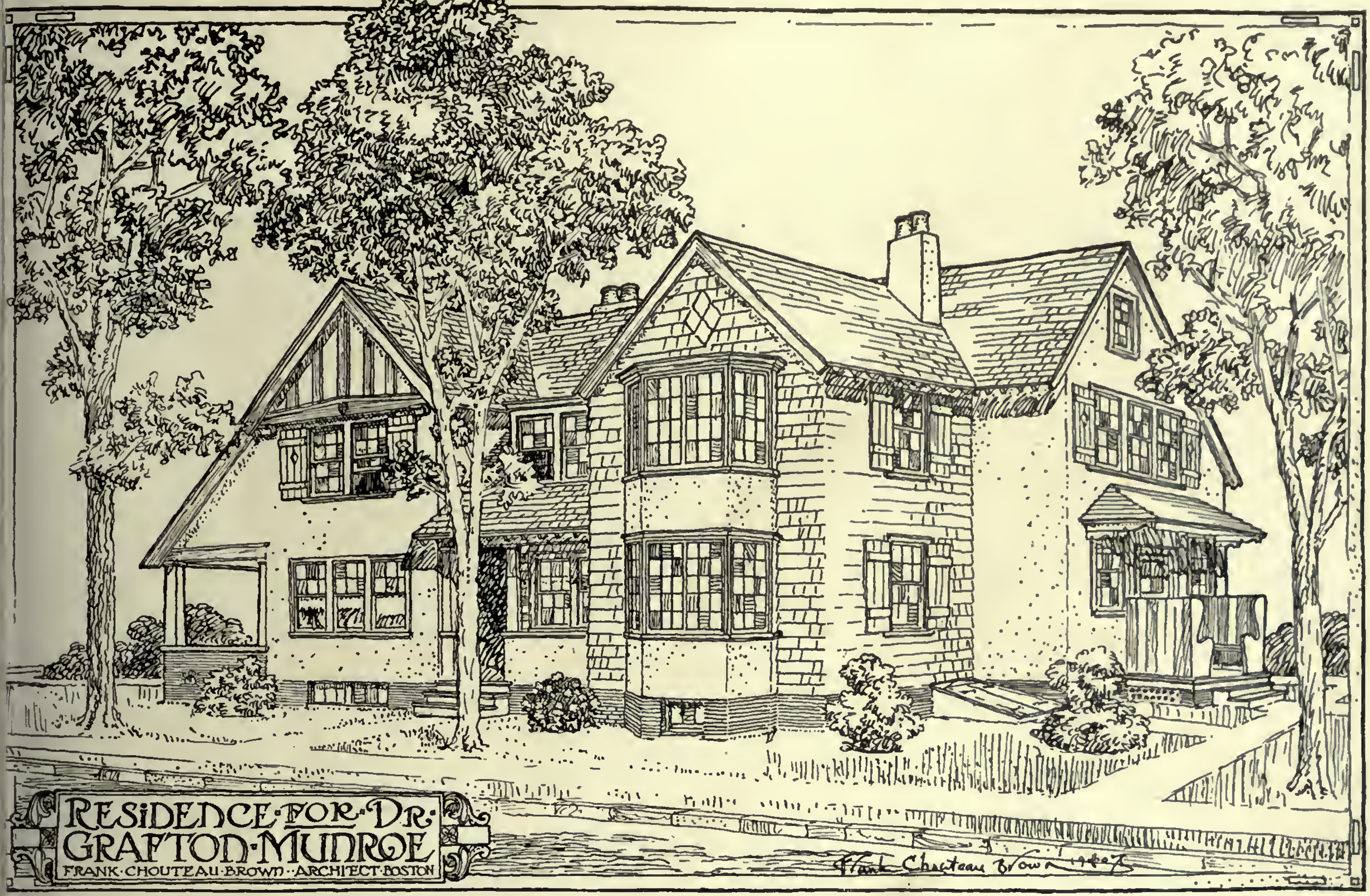

RESIDENCE DR GRAFTON MUNROE
FRANK·CHOUTEAU·BROWN·BOSTON·ARCHITECT·9·PARK

Residence for Dr. Grafton Munroe

Frank Chouteau Brown, Architect, Boston

THE house here described is now being erected, at a cost of between $6,300 and $6,400, on a corner lot that is 60 feet wide and about 180 feet deep. As a matter of fact, it could be placed, with some crowding, on a lot of about 50 feet by 100 feet, and go very well upon even so small a plot of land as this; and while the house was originally intended for a corner lot, it




RESIDENCE·FOR·DR·
GRAFTON·MUNROE
FRANK·CHOUTEAU·BROWN··ARCHITECT·BOSTON
Frank Chouteau Brown 1907

Rear View of Dr. Munroe's House.

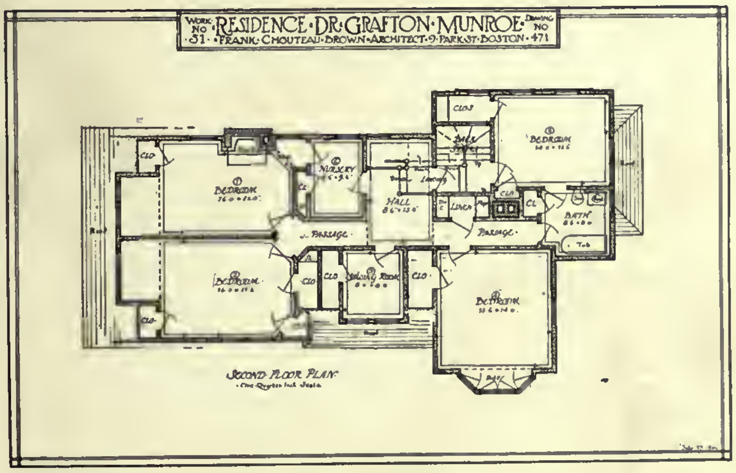
yet apparent that but few mod- ications in its plan or design ould be necessary to fit it to an nside location.

The distinguishing features of e house appear on the first floor, here the living-room and the ining-room are thoroughly sep- rated one from the other, with a all in between. The treatment f the living-room end with the unk passageway and loggia in ront of the fireplace, connecting e hall with the street door nd separated by the high-backed eats and beam from the remain- er of the room, is a most attrac- ve feature. At the same time, it a convenience to those who find easier to enter from the front treet that through the real ves- bule and entrance of the house t the side. From either entrance is easy to approach the stairs, nd both are convenient to the ving-room or easy of access from he service part of the house.

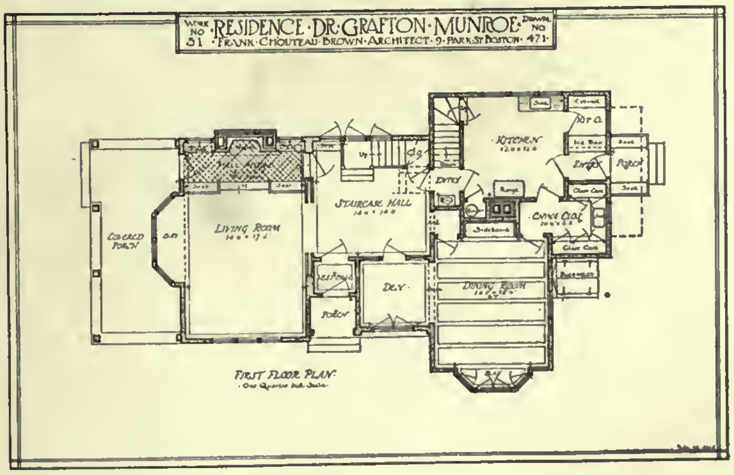
The dining-room is so entered hat it is both convenient for pur- oses of entertaining — for a tream of visitors could enter hrough the hall door and leave hrough the den alcove without ny interruption or confusion — nd at the same time secluded from the entrance so that no stranger or visitor may cause annoyance or embarrassment on entering the house while a meal is being served.

The arrangement of the kitchen closets, entries, etc., in connection with the dining-room and the front doors, is also exceptionally well studied out, while the cellar is conveniently get-at-able from either the front hall or the kitchen, and is simply arranged for convenience with a laundry directly under the kitchen above. The back stairs are separated from the front flight and continue to the attic, which is left mostly unfinished, merely containing a servant's and store room.

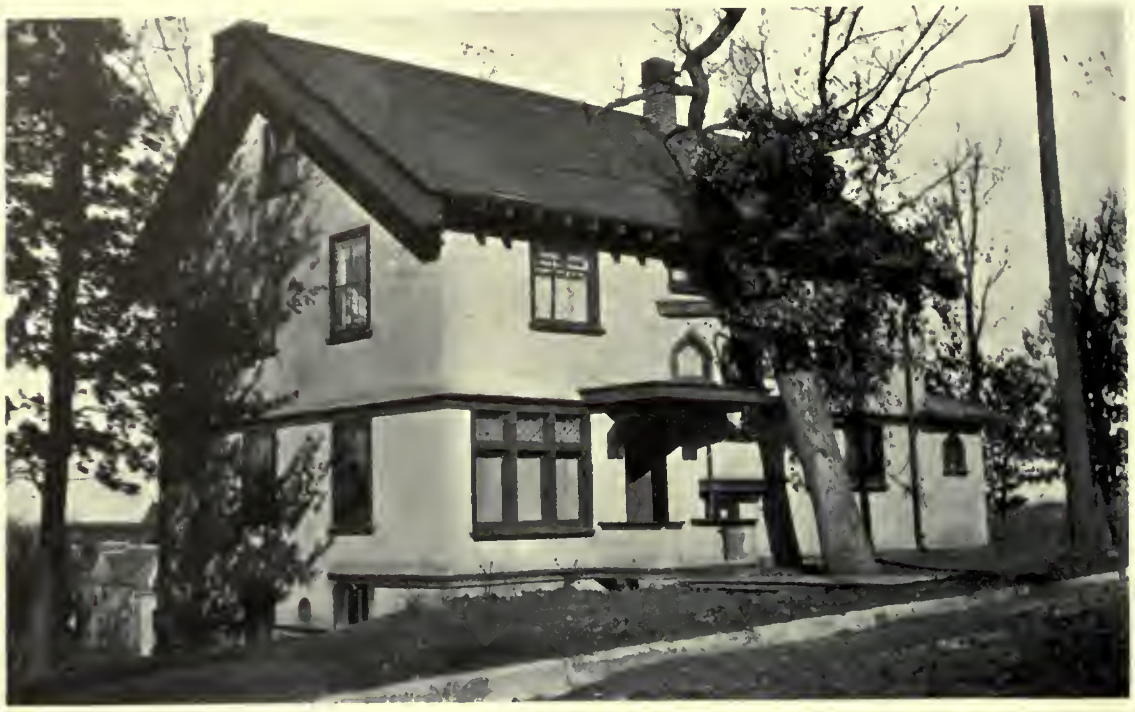
On the exterior this dwelling is emblematic of the newer movement in residence architecture that is especially suitable for small dwellings or cottages. The house is designed with the intention of appearing low and homelike. The very factors of low roof-lines and emphasized gables sloping toward the corners of the house make it at once more successfully a part of the surrounding shrubbery and landscape, while at the same time they add to its apparent size.



Second Floor Plan.



First Floor Plan.

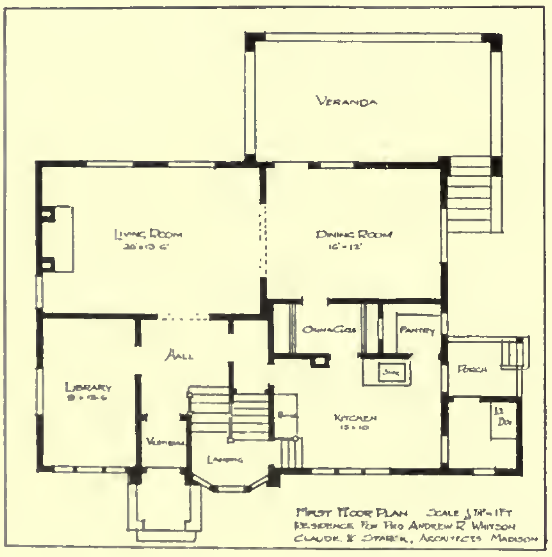


THIS house presents a solution of the not uncommon problem of building on a lot which has a very steep slope at the rear. Since a basement-kitchen is seldom desirable where there is but one servant, the kitchen in this case is placed directly at the front. Another reason for this is that thereby the dining-room and living-room obtain the splendid view, while the kitchen does not obtrude upon the main part of the house.

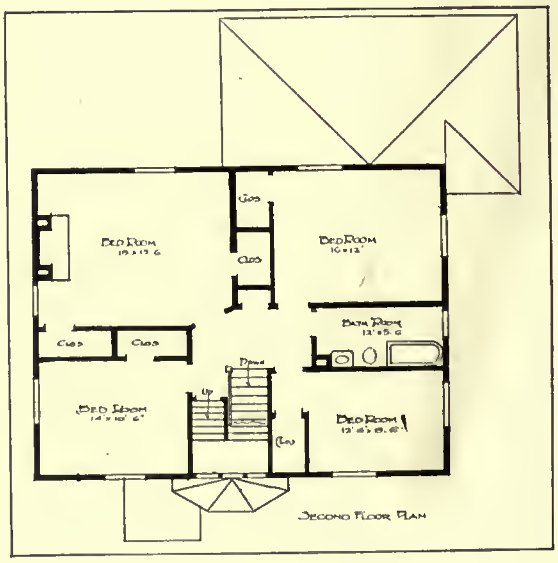
A combination stairway leads to the second floor. This floor is divided into four bedrooms, each with good closet-room.

The plumbing, both on the first and second floors, has been gathered together into one stack, thus saving considerable expense.

The exterior is finished with cement plaster of a grayish tone. All the wood finish, including the window-trims, verge-boards, and brackets, is stained dark. The simple lines of the house, with the long roof unbroken by dormers, are the principal causes of its success.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

HOUSE FOR PROFESSOR ANDREW R. WHITSON, MADISON, WISCONSIN.

CLAUDE & STARCK, ARCHITECTS, MADISON.

House in Waltham Massachusetts

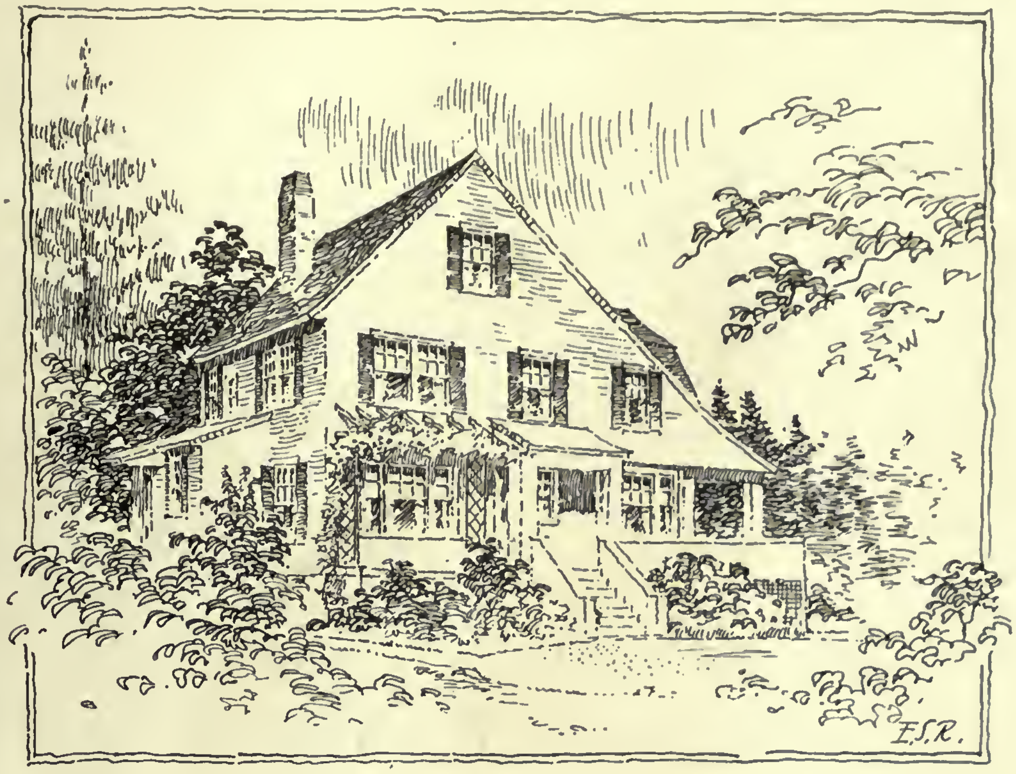
Russell C. Spring, Architect
Boston

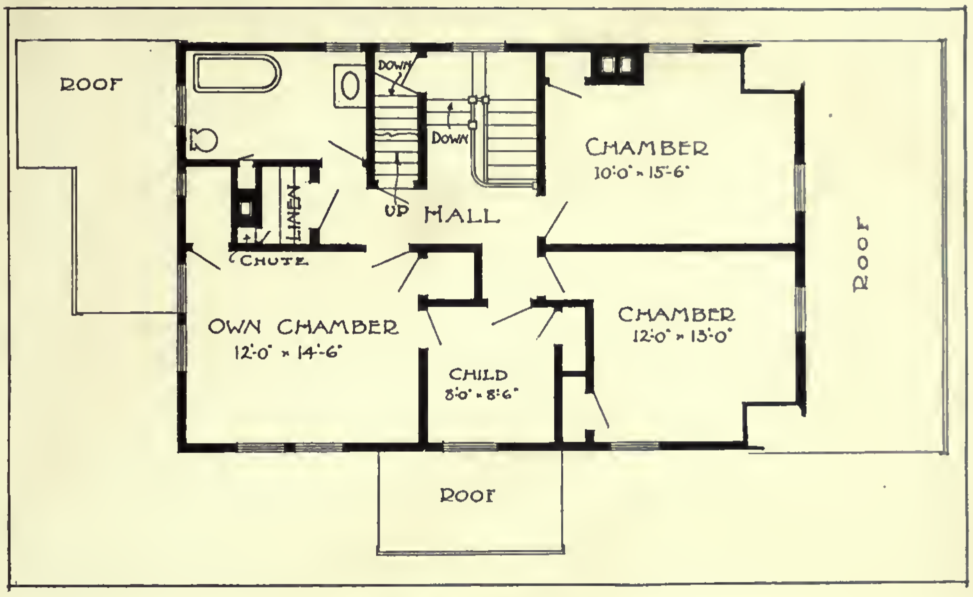
THE lot upon which this house stands determined even more than usual the plan to be followed. The lot is narrow, and it slopes sharply to the east and to the street. The southern exposure is, however, entirely free. The end of the house is toward the street, the screened piazza being well protected by a group of pines from the view of passers-by. This piazza is designed to be used in the summer-time as a part of the living-room, and is connected directly with it by glazed doors. The living-room is the principal room of the house. It has a beamed ceiling and a fireplace alcove with seats. The dado is finished in burlap, giving an effective treatment gainst the black cypress in which the room is finished. The hall is also finished in black cypress and has a dado of this same wood in a simple aneling. The dining-room, opening from the all, also has a paneled dado, but here the finish s plain cypress stained a soft brown-green. The six-foot dado, with a plate-rail and a built-in ideboard with a china-closet over it, makes a ery effective room. The combined pantry and hina-closet has a sink in addition to the ordinary ittings, and also serves as a passage between the ining-room and the kitchen.

The kitchen itself is small but convenient, the wo ranges, table, and sink taking their proper laces, the ice-chest being in the entry.

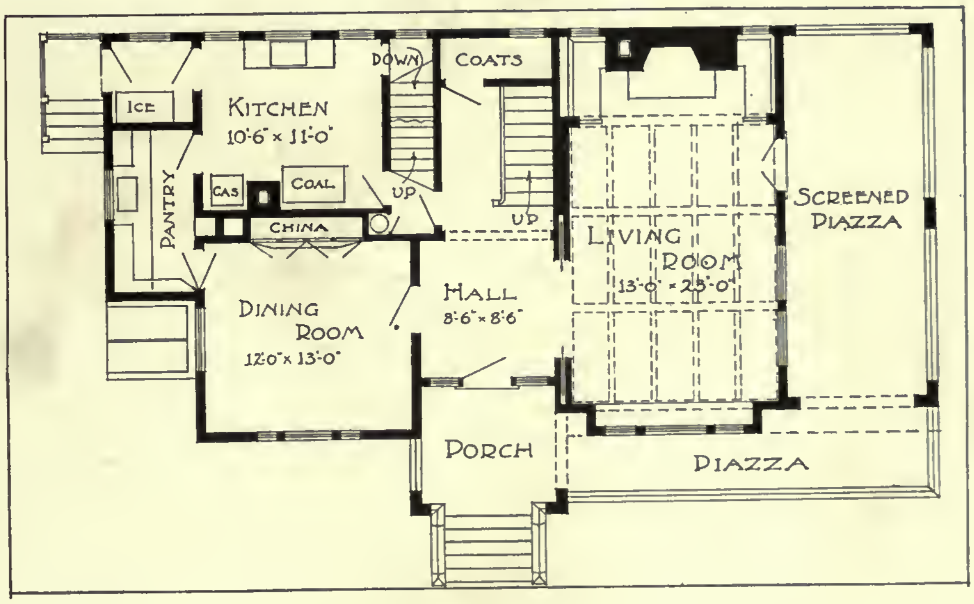
The cellar stairs open directly from the kitchen nd give access to a large cellar with plastered eiling and concrete floor, having a laundry and ervant's closet, besides coal-bins and a cold oom. In the second story are three large chamers and a child's room, besides the bath. There s also an ample linen-closet, with a clothes-chute o the laundry in the basement. The bathroom as a medicine-closet, and is finished with a 'metile" dado. In the third story are two finshed rooms and a large unfinished storage-space, which by the addition of dormers could be made nto a comfortable room.

The house has hardwood floors throughout, s heated by hot water, and is both wired for lectricity and piped for gas. The exterior is hingled with red-cedar shingles untreated, the xterior finish being painted a cream yellow and he blinds and lattice a dark green. The gutters nd conductors are of galvanized iron, painted, he gutters being of the hung pattern, so that it s impossible for the water to back up into the ouse during our winter thaws and freezes. This ouse was built in 1906, including heating, lumbing, wiring, etc., for a trifle under six thousand dollars. As the area on the ground is approximately 1,200 feet, the cost of this house per square foot is very close to $5.00. This price agrees with that given in the leading article, which price is the lowest at which a livable house an be built.

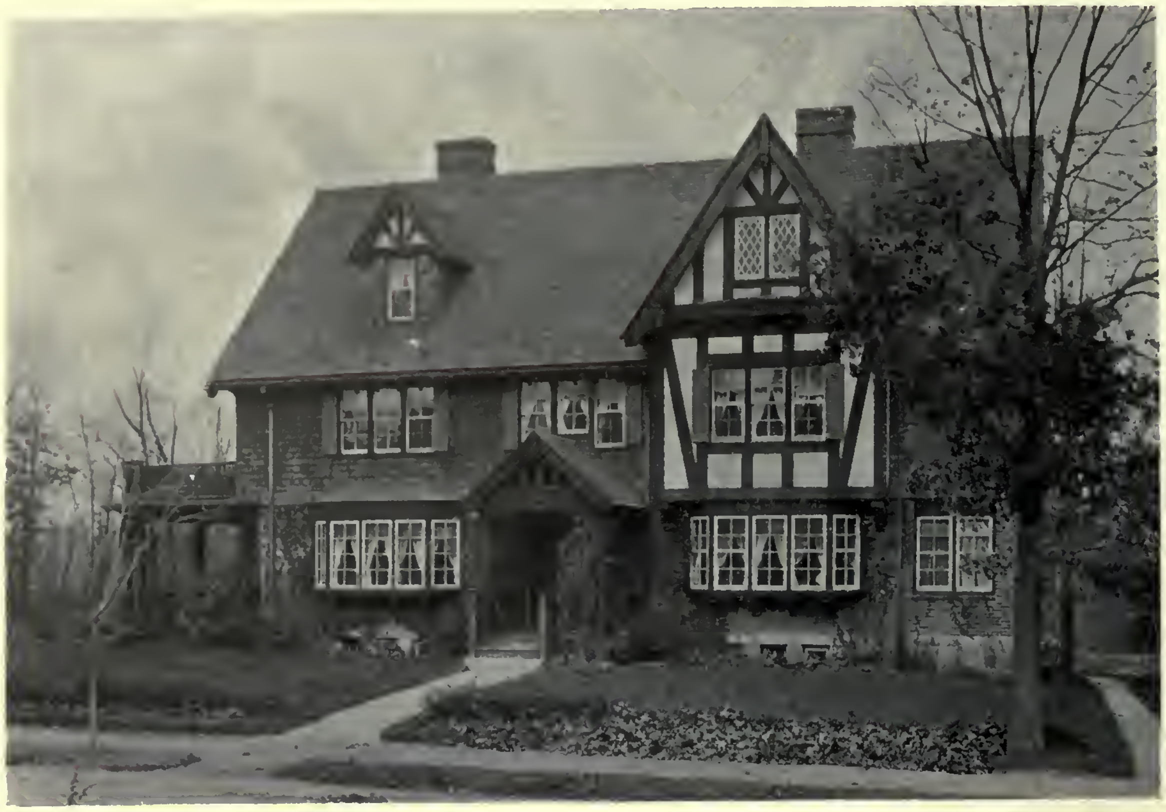


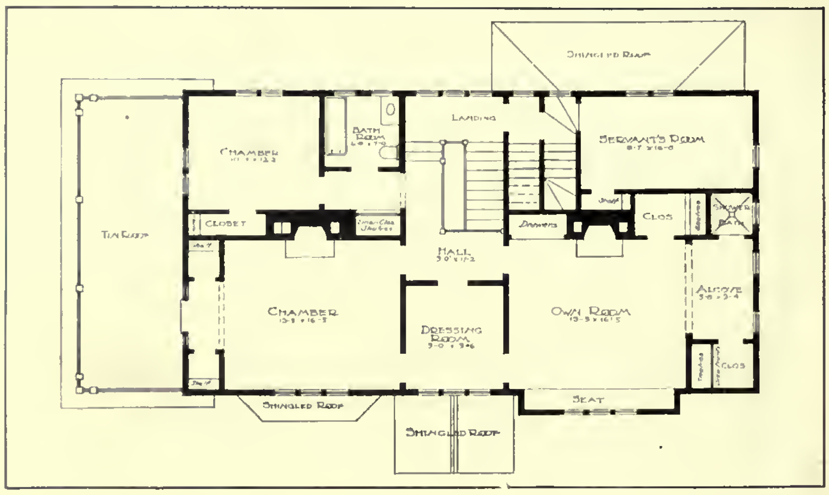


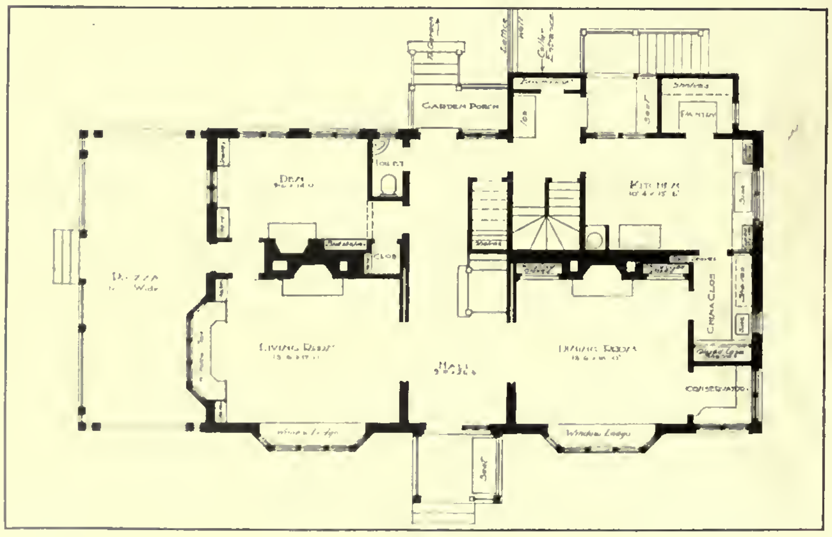
SECOND FLOOR PLAN.



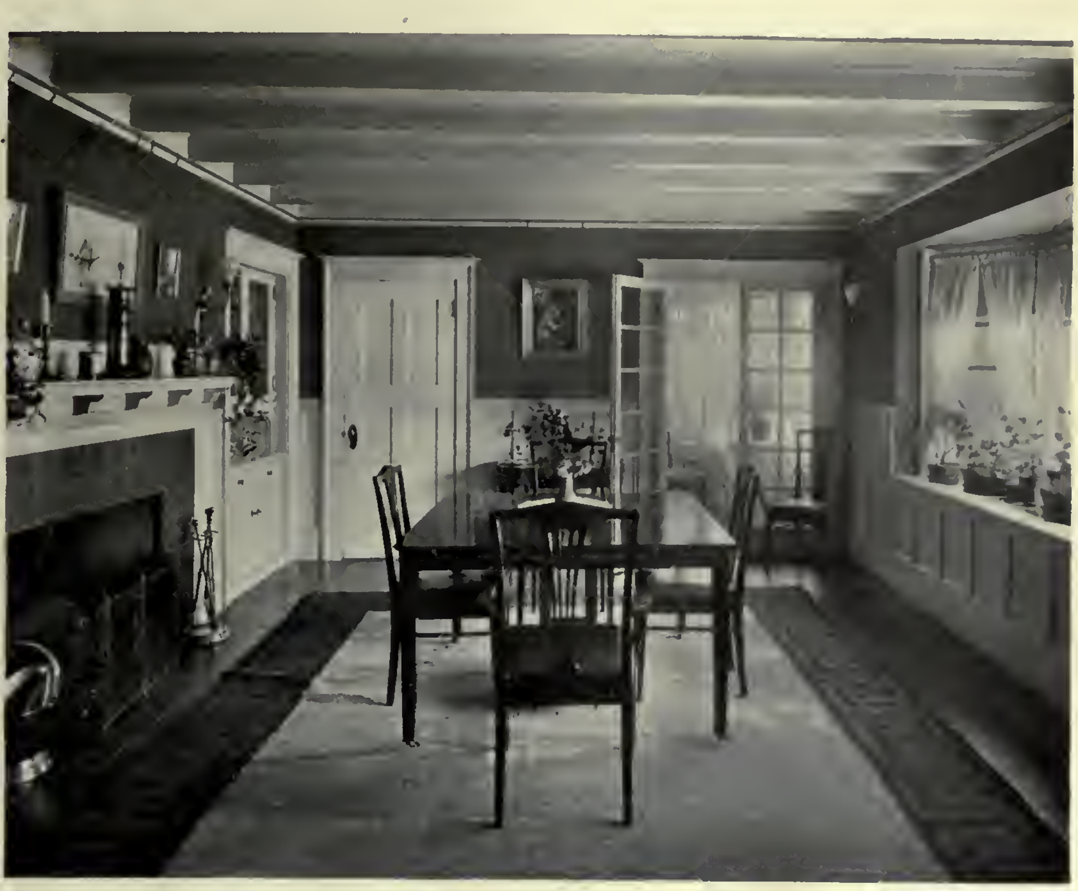
FIRST FLOOR PLAN.



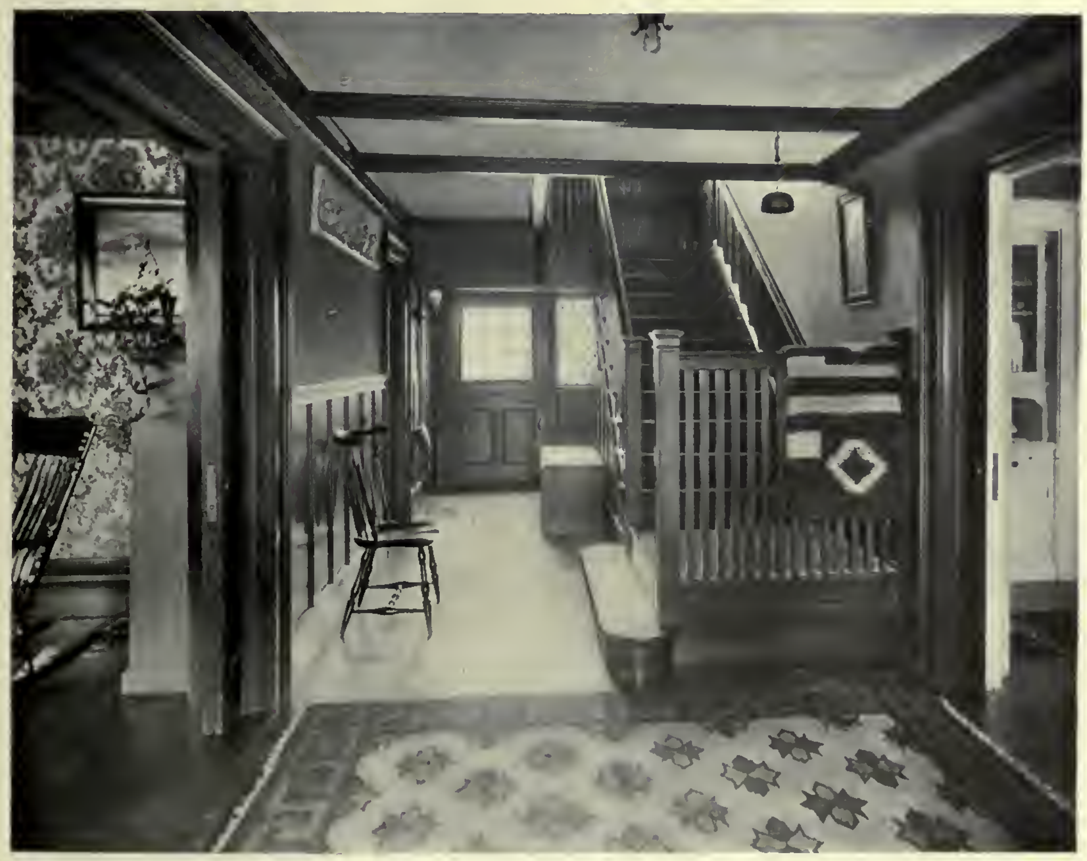




HOUSE AT MILTON, MASSACHUSETTS. GEORGE HUNT INGRAHAM, ARCHITECT, BOSTON AND DETROIT.

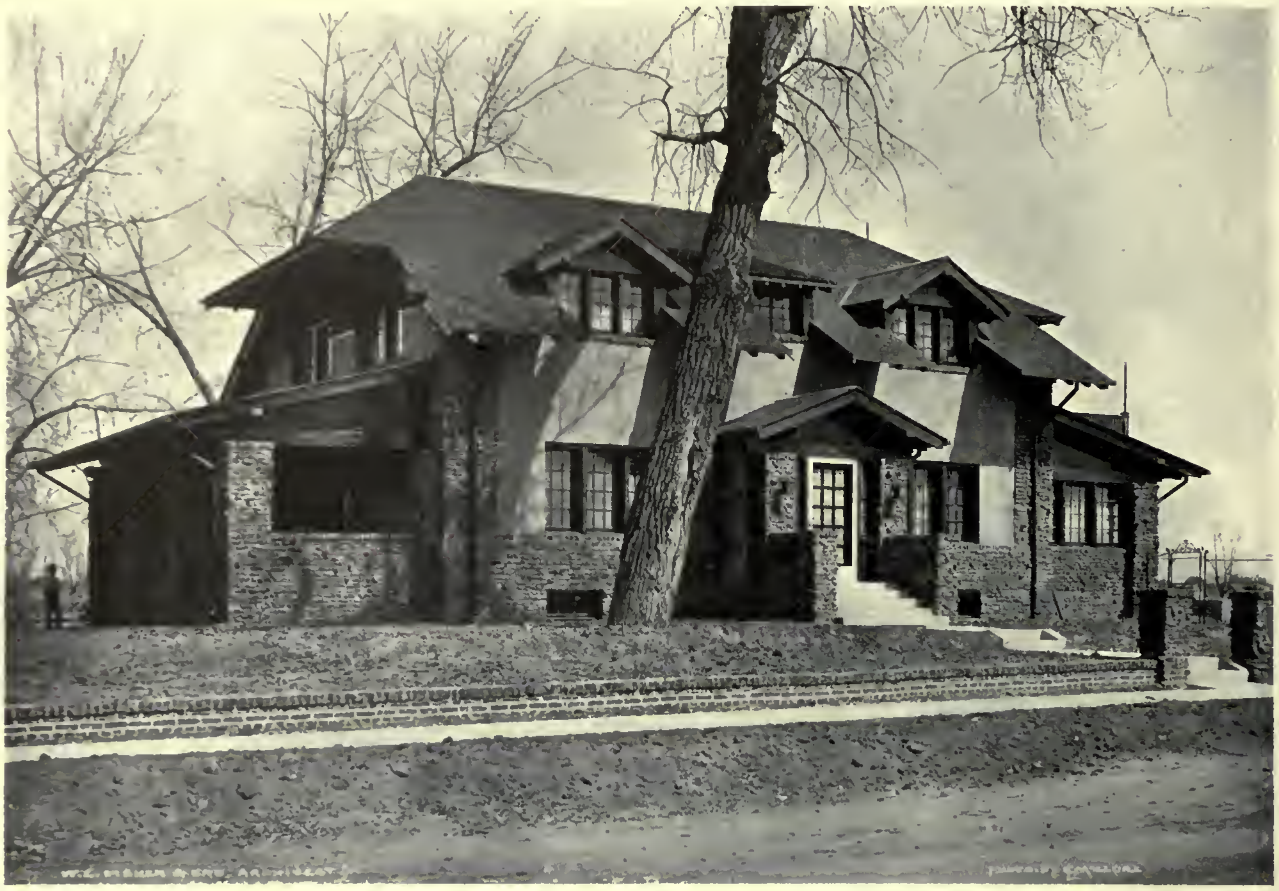


THE DINING-ROOM.



THE HALL.

HOUSE AT MILTON, MASSACHUSETTS. GEORGE HUNT INGRAHAM, ARCHITECT, BOSTON AND DETROIT.



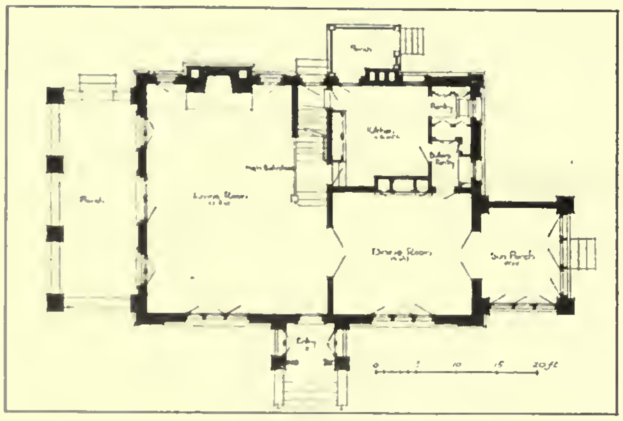
THERE is no lack of individuality in this house, unhampered by the traditions of any style. Imagine the horror of the Philistines who admire the old smooth-faced brick, and who detest the rough "clinkers" of which this house is built! These clinker-bricks are red in color, standing free up to the first-story window-sills and on the corner piers. Elsewhere they are plastered. All the sills themselves are also of the same brick.

The exterior beams and brackets are mill-sawed, stained a light brown, and varnished. The roof-shingles are stained a moss green.

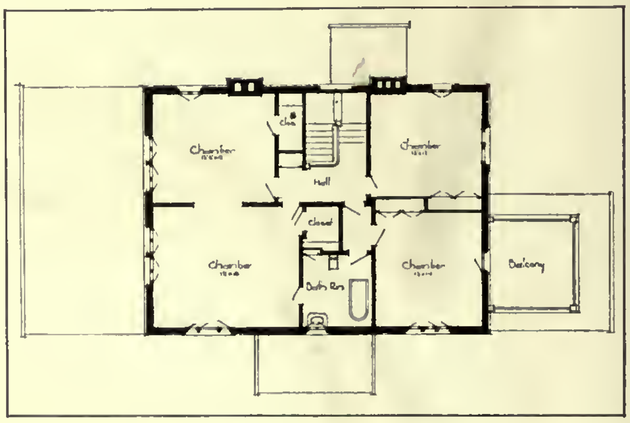
The large living-room almost fulfils the wish of Thoreau for a house of one great room, in one part of which one might cook, in another sleep, et cetera, while overhead one might look up into the shadows and cobwebs of open rafters hard at work holding up the roof. Modern life, however, demands kitchens and dining-rooms; even so, we feel the attraction of a fire of logs and satisfy the primitive longing — somewhat. Then, too, this great room breathes a large spirit of hospitality.

All the floors are of Southern hard pine, varnished and waxed. The ceiling of the living-room is beamed and paneled in Oregon pine, and stained. The fireplace in this room has a facing of brown bricks laid on edge.

On the second story the woodwork is finished in ivory enamel. The plumbing throughout has enameled iron fixtures. The heating is by hot-air furnace.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

A COLORADO "BUNGALOW."

W. E. FISHER AND BROTHER, ARCHITECTS, DENVER.

The Architectural Review

olume XIV April, 1907 Number 4

Fireplaces and Mantels

By Carroll Bennink

IN the Middle Ages life was primitive and childlike and full of romance. With the fall of the great empire of Rome, the pampering of the senses became a thing of the past. The house of ie German, Frenchman, and Englishman became not a museum r works of art, but a shelter from cold, rain, and snow. It was riginally one great room, on each side of which were stabled the ur-footed animals, with lofts above for the storage of fodder, nd incidentally eeping-accommoations for men nd women. At one nd of this great om was the cenr of family work nd pleasure, the pen hearth withut hood or flue, ending smoke hroughout the om, to combat ie odors incidental the mixed popution of this abode. he later developents of this heme, beginning ith building hambers for masr and mistress beind and above the earth, are all innsely interesting the student of chitecture. Probly the first step the improvement the hearth was to ut a hood and flue er it, thus carryg off the smoke. ater, the hearth as enclosed by mbs on either de to prevent side aughts, giving us ie design which as remained essenally the same up the present day. In the Middle ges, and up to the eorgian period in ngland, the fireace was the chief ature of the room. n the châteaux of the French Renaissance (see Figure 1) it was imposing and grandiose. In the Georgian period the fireplace adopted a form which we still use, small in scale to suit the growing smallness of our rooms, in contrast to the great common hall of earlier times. In place of this great hall, with its one fireplace for cooking, heating, and sociability, the New England farm house of early days had a kitchen with its fireplace and oven for cooking; the dining-room, parlor and bedrooms each had its fireplace for warmth and cheer. Therefore, in accord with its lessening importance, the fireplace has often become merely an accented continuation of the paneling of the room. Since good design should be logical, designers should recognize the fact that in most small houses, where the principal rooms average perhaps fourteen by sixteen feet, and where to-day the fireplace is no longer necessary even for heating, but has simply become a source of social pleasure, it should not be a predominating motive in the room. Where we have large rooms or halls, a large motive like that shown in Figure 1 is in keeping. But let us lift up our voices as one man against those designers of railway-stations, post-offices, and town halls who give us great fireplaces wherein no fire ever is built, but where repose on the cold gray hearth superfluous chairs, cigar-stubs, and waste-

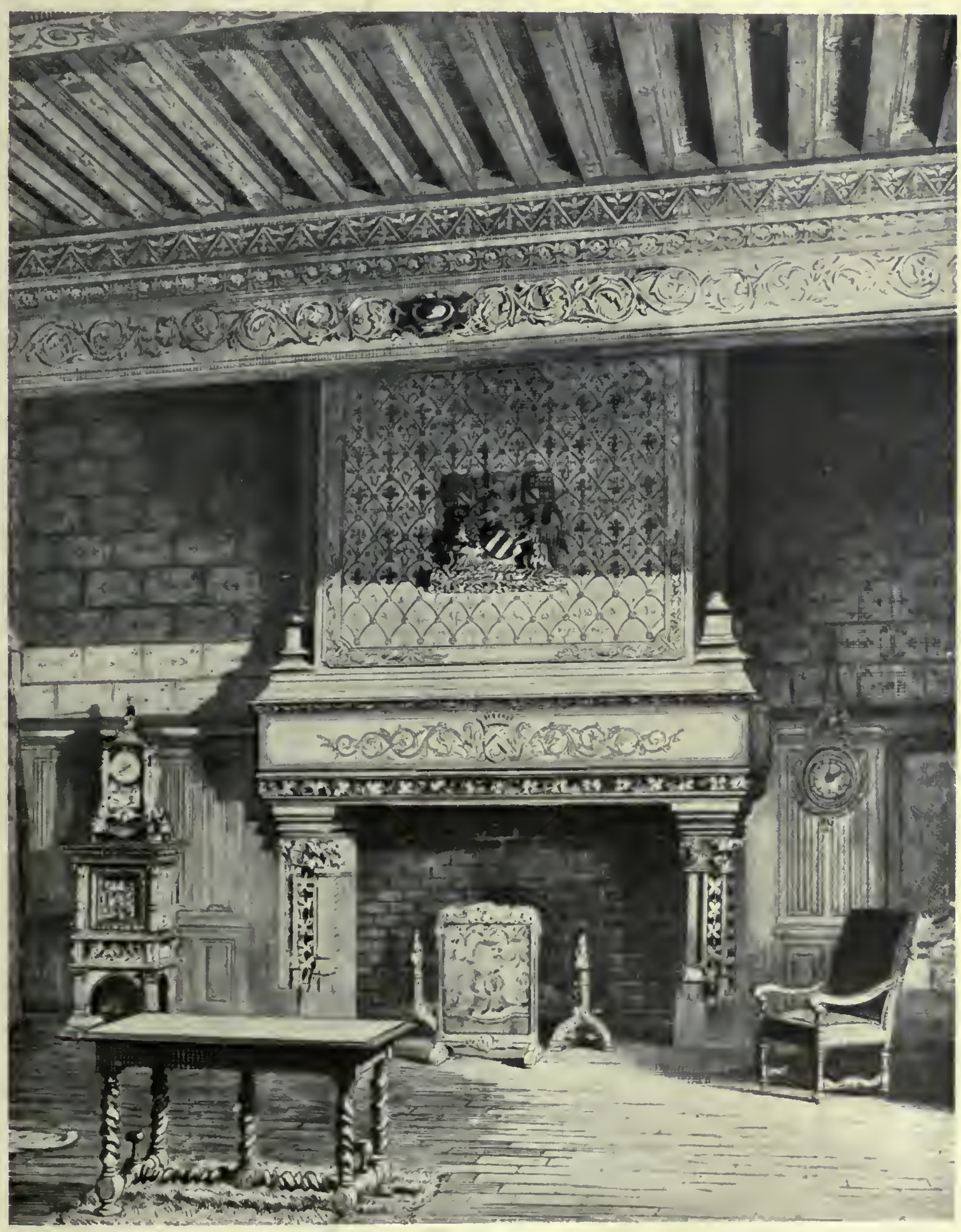


Fig. 1. Fireplace in Château de Montreuil Bellay, France.

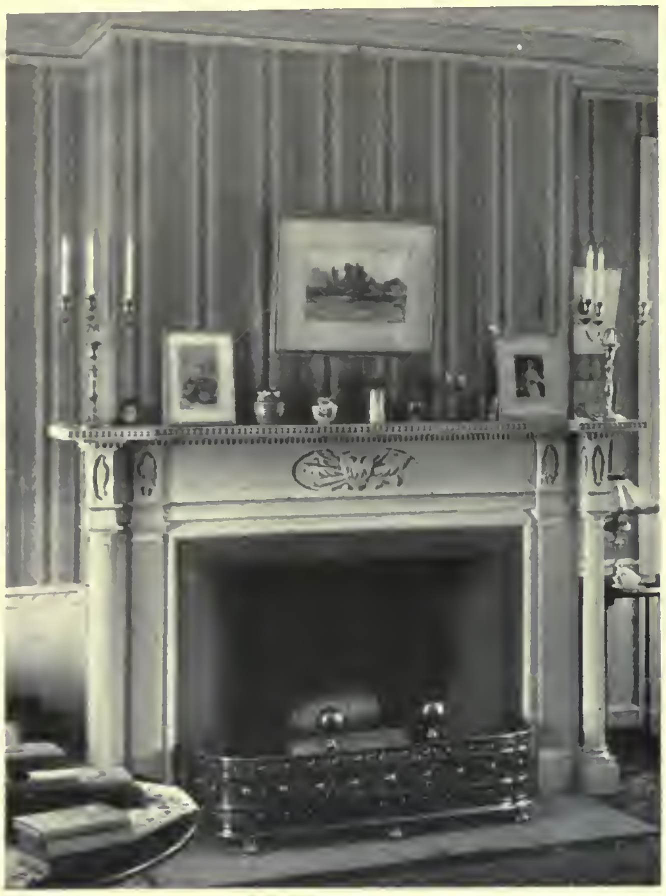


Fig. 2. Colonial Fireplace, Kimball House, Salem, Mass.

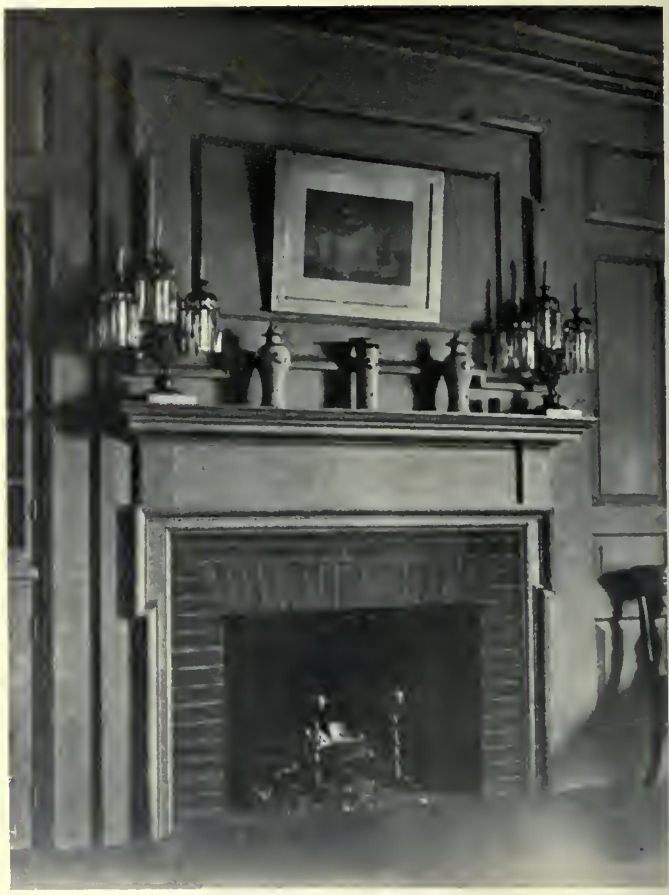


Fig. 3. Colonial Design. Lois L. Howe, Architect.

Fig. 4. Colonial Fireplace.

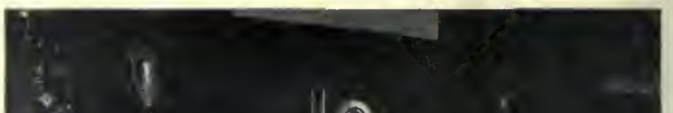


Fig. 5. Colonial Fireplace.

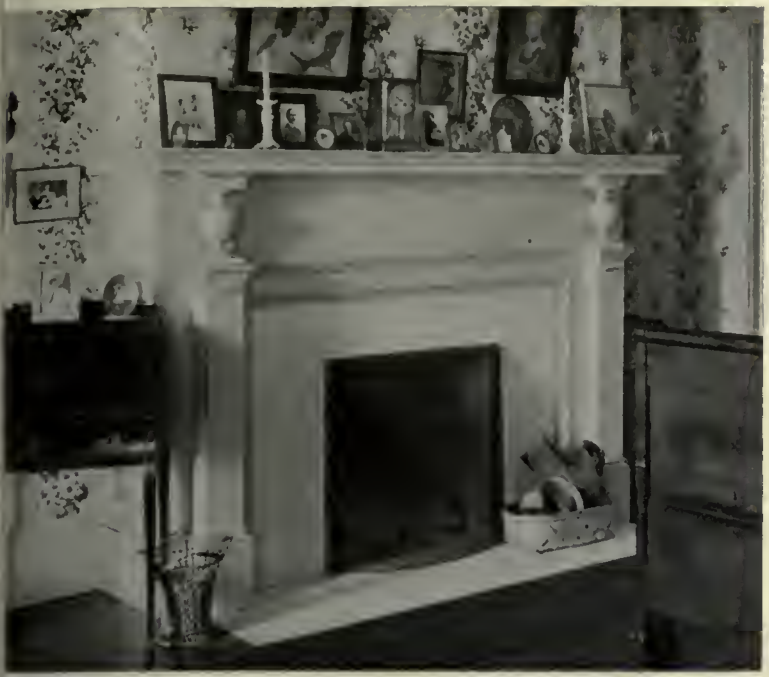


Fig. 6. Bedroom Fireplace. Wm. A. Bohnard, Architect.

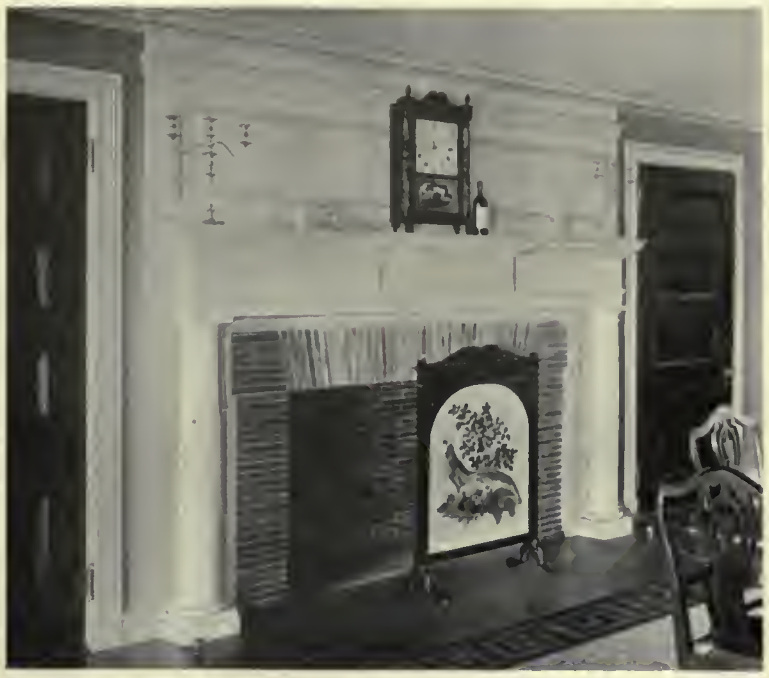


Fig. 7. Dining-room Fireplace. Winslow & Bigelow, Architects.

baskets. No railway-station ever needed a fireplace, for the damp and chilly traveler prefers a circular steam radiator. So let us consign it to the same place with the terrible gas-log, the unutterable false mantel, along with the fireplace all of white marble tiles, whose purity the landlord will not permit to be sullied with smoke and ashes.

In the matter of delicacy of scale and beauty of proportion and detail, the Colonial fireplaces and mantels are very successful, as one may see by looking at Figures 2, 4, and 5, and at Figures 3, 6, and 7 (and those on pages 126, 127, and 128), which are modern designs, thoroughly Georgian in spirit. In the old designs the motive is almost invariably the Doric or Ionic order, with columns much attenuated, friezes widened, and moldings reduced to slender lines of shadow. The cornice often becomes a mere shelf, of considerable projection, adorned with reed moldings, curious fret-like dentils, small strings of balls, et cetera. In many cases the center projects to hold the clock. Figure 2 shows a most faultlessly designed mantel. Figure 6 is a bedroom mantel of charming design and well in keeping with the room, which cannot be shown for lack of space. Figure 7 shows a design of much merit because of its horizontal effect. Its breadth becomes a permissible motive because of its charm and because it is in a wide, low room. A horizontal clock of sober design would better suit the long shelf than the one seen there at present. A charming combination often used in Colonial work is the mantel with gilded mirror over it, as seen in Figure 4.

Broadly speaking, most mantels, like most architectural work, are Classic or Gothic. The Classic or Colonial mantel is not capable of much variation. It has to ring the changes on pilaster or corbel, architrave frieze and cornice-shelf. We often turn to designs in rougher material, as brick, stone, or tile. No Colonial design develops the use of these materials. In the old work, we notice that the facing, generally of marble, is narrowed down to a mere strip. Figure 7, a modern example, shows a generous facing of Roman brick, but this mantel is really more modern than Colonial.

When we turn to mantels in the rougher material, we find many varieties of design, often of interest and artistic merit. Figure 10 shows one which is developed by the Rathskeller style and is splen-

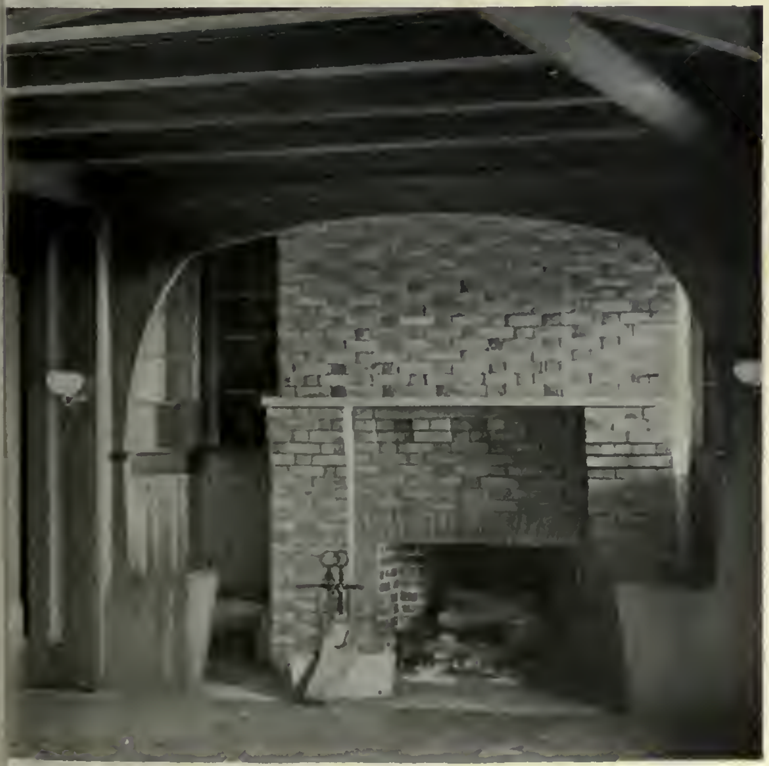


Fig. 8. Brick Fireplace. Frost & Granger, Architects.

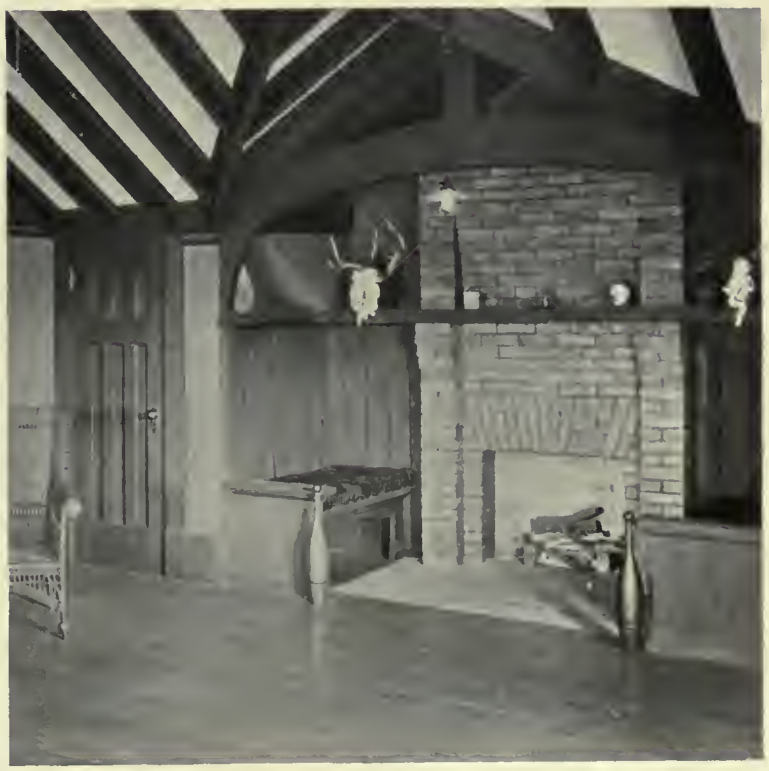


Fig. 9. Brick Fireplace. Frost & Granger, Architects.

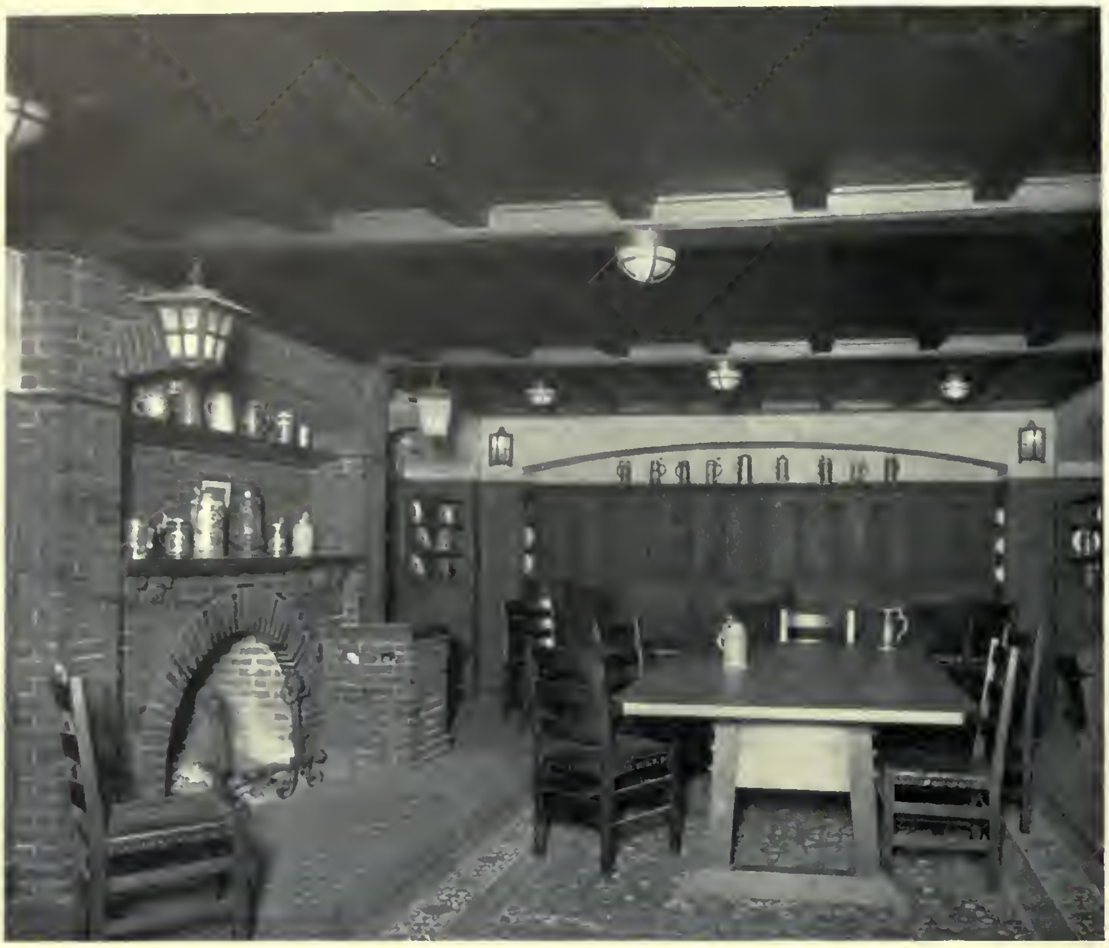


Fig. 10. Rathskeller in Club House, Cambridge. James Purdon, Architect.

didly in keeping with it. Here a whole chimney-breast is of brick with plank shelves, the lower one resting on brick corbels. The design of the whole room is so charming that we have shown it entire. In Figures 8 and 9 are two fireplaces whose strong, vigorous brickwork is well in harmony with the equally vigorous beams and rafters. Figure 11 is an interesting and original design in itself, but its rough scale — exaggerated still more by its coarse white joints — is not in harmony with the more delicate proportions and details of the room. It needs an accompaniment of massive adze-hewn ceiling-beams, rough plaster walls, dark paneling, with rough tiled or brick floor.

Figure 12 is extremely well carried out. Note the improvement over Figure 11 on account of the smaller and darker joints in the brickwork. This fireplace with its hunting-scene frieze would give the right key-note to the living-room of a country club or country house.

If the detail of a room were unusually robust, as in the living-room of the Torrey house, shown on page 130, a brick fireplace would be effective if the joints were seven-eighths inches wide, and raked out almost as deep. With the bluish-red hard-burned brick, and joints of the same dark tone, this gives a striking effect, each individual brick casting a shadow. In the dining-room fireplace (page 130) the Roman brick gives a more delicate scale on account of being thinner than the ordinary brick. One can see how much more successful this is in the average small room than the fireplace shown in Figure 11.

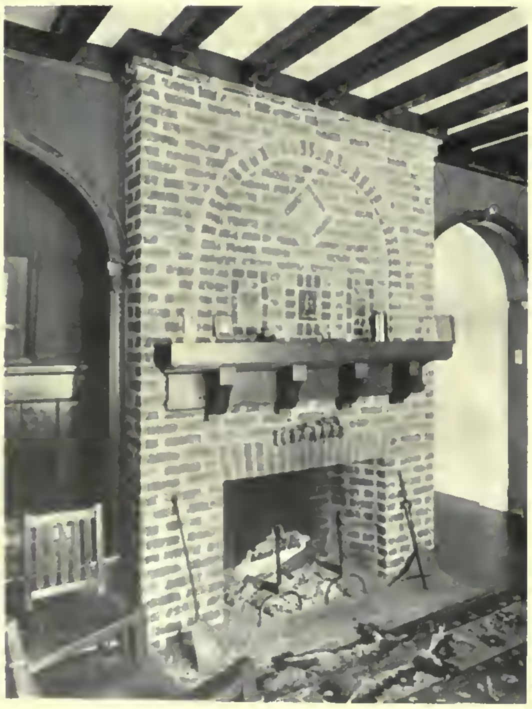


Fig. 11. Heacock & Hokanson, Architects.

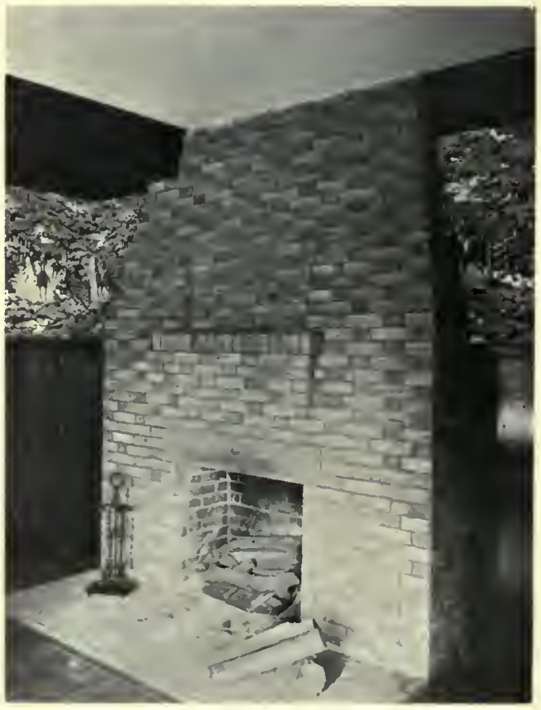


Fig. 12. Frost & Granger, Architects.

Figures 13 and 14 are thoroughly good, while Figure 15 is a *tour-de-force*, the French term being the only one capable of defining so vigorous an idea. One would not wish to remain long in contemplation of lizards and lion-headed storks. Were the grotesques omitted, the design could be made interesting. As much vigor of design, without grotesqueness, is shown in the living-room fireplace on page 130. This design appeals to the love of woods, cliffs, and camps. It is, however, far better than the majority of camp fireplaces, for most of these, with their clumsy, unhewn boulders, look more like a rockery in a park than like a feature of a room. In this design the stones are well shaped, the beams are strong and vigorous.

Mantels constructed mostly or wholly of tile give a chance for considerable thought and experiment in design. In The Architectural Review for September, 1906, there were shown several mantels of Mercer tiles whose decorative quality is extremely good. The Rookwood tiles are more pictorial, not lending themselves equally well to a high chimney-breast entirely of tile. However, a picture-panel of tile inserted in a mantel composed of plain tile (both kinds of tile being shown in the September number) would be extremely effective, especially in a country house design.

There is another scheme of design which is worth study, and which has not, to the author's knowledge, been attempted or carried out successfully. This is the idea of placing panels of design in metal, such as beaten brass or copper, upon chimney-breasts of brick or tile. Shelf-brackets and corbels, pilaster ornaments (if wooden pilasters are used), could be designed in metals; for example, a combi-

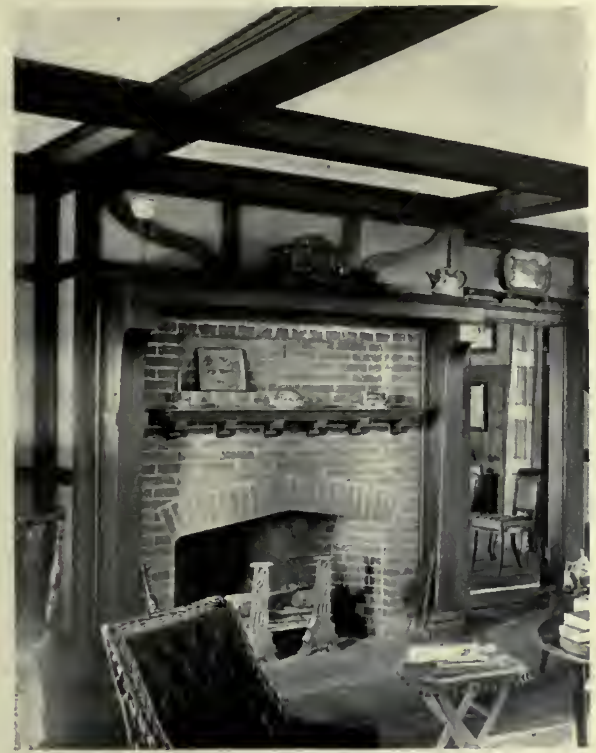


Fig. 13. Ernest M. A. Machado, Architect.

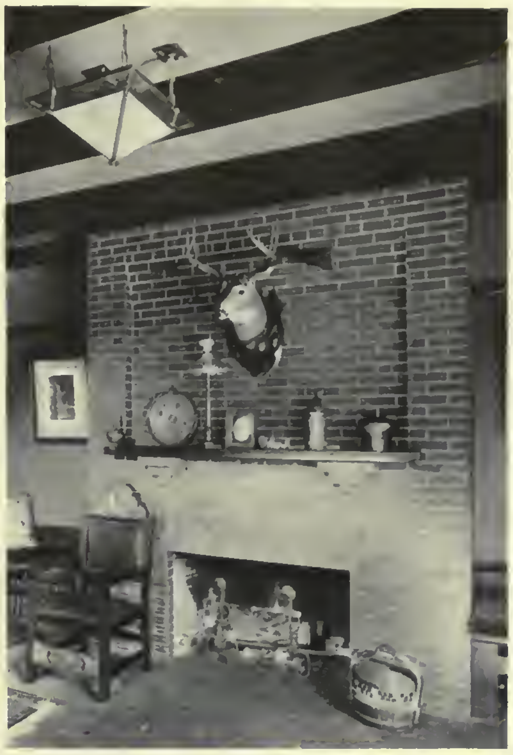


Fig. 14. Frost & Granger, Architects.

ation of wood- n pilasters and igh shelf, all of ard-pine tained dark rown, light rown four- ich tiles, and racket-work, or rtouches, of ancifully rought black on.

In regard to ie position for ie fireplace in ie room, sev- ral considera- ons must be ken into ac- ount. Un- oubtedly the est place is in ie center of the ng side, if the om is not too arrow. By acing the fireplace on the long side, the heat is diffused much ore quickly through the room, as the fireplace is most nearly in ie exact center of the room. Where a room is long and the fire- ace is at one end, considerable time will elapse before the heat ill be felt at the other end. Then, too, wer people can gather around a fire- ace when it is at the narrow end of a om. However, in many cases it is it in that position, and looks well, pecially if the long sides have grouped indows or other strong features of de- gn. The broad treatment shown in igure 7 could be possible only on the ng side of a room, as from outside to itside of the woodwork of the man- l is no less than ten feet.

Unless a niche for bookshelves or at is desired on each side of the imney-breast, it is better to keep it ick against the wall, especially in the ning-room, which in a small house often not more than twelve feet ide, sometimes less. A foot or a foot and a half of fireplace in the room will drive out the inhabitants thereof, when a hot fire is kindled. If the room were twelve by eighteen or twenty, the chimney-breast could project a foot and a half without crowding, giving good space on each side for seats or cupboards. Corner fireplaces seldom give chance for any breadth of treatment, though they are often rendered possible by the proximity of some chimney in the corner of the next room, where otherwise a separate chimney entire would have to be constructed. If a corner fireplace be flanked on one or both sides by a seat, and the whole made into a shallow alcove at the end of a room, the effect is very pleasing.

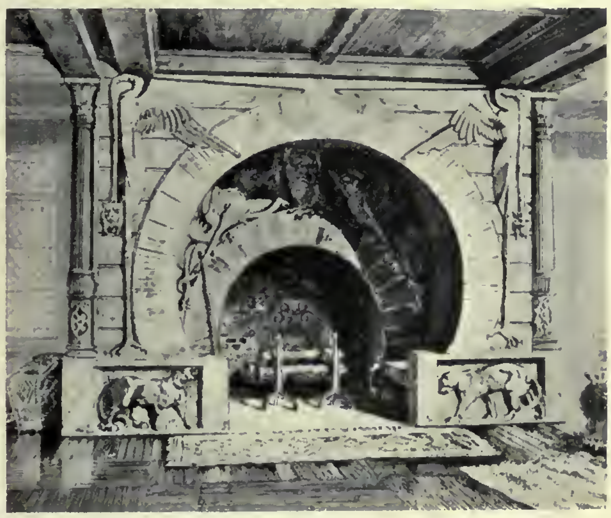
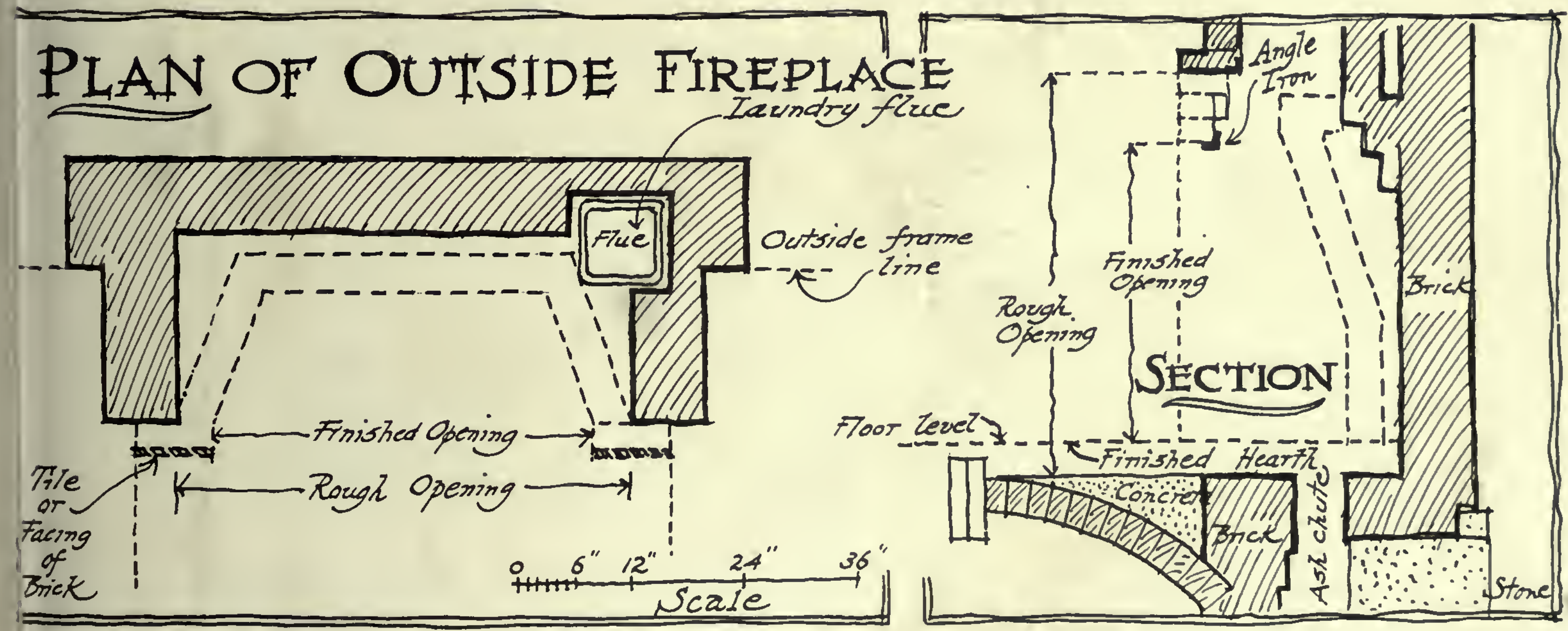
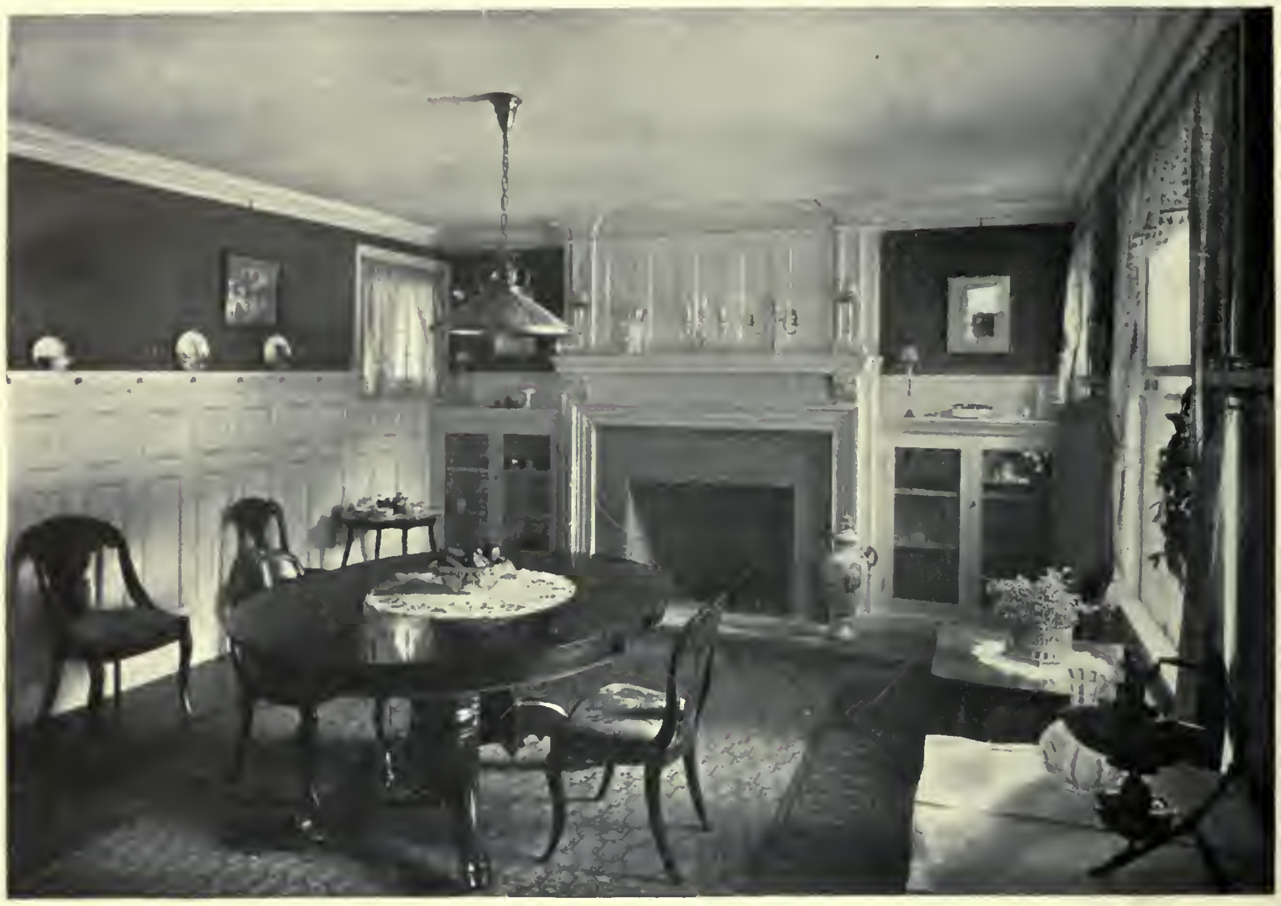


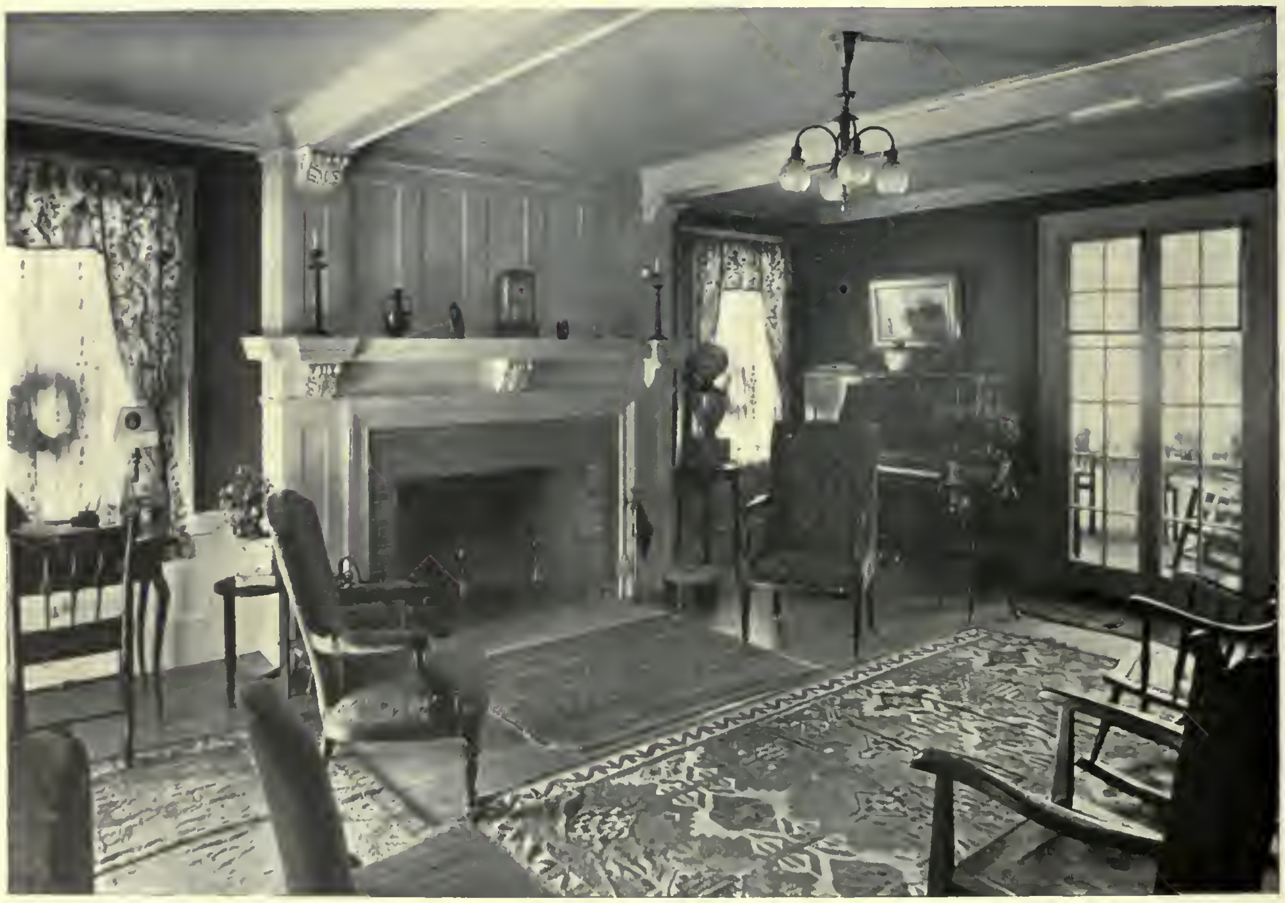
Fig. 15. Hall Fireplace.

The rough sketch below shows the construction of a fireplace on an exterior wall. The depth of the finished fireplace shown by the dotted lines should be one half of the width — or more. The flue leading from a fireplace should have an area of from a twelfth to a fifteenth of the area of the fireplace opening. With tile-facing, such as 4″ x 4″, 6″ x 6″, or 8″ x 8″, the opening and mantel must be worked out to multiples of this number, and the woodwork of the mantel should be rabbeted over the tiles about three-eighths inch. It is well to give the mason a drawing showing the rough fireplace only, with all dimensions. Unless watched, he is likely to make the end piers only four inches thick.



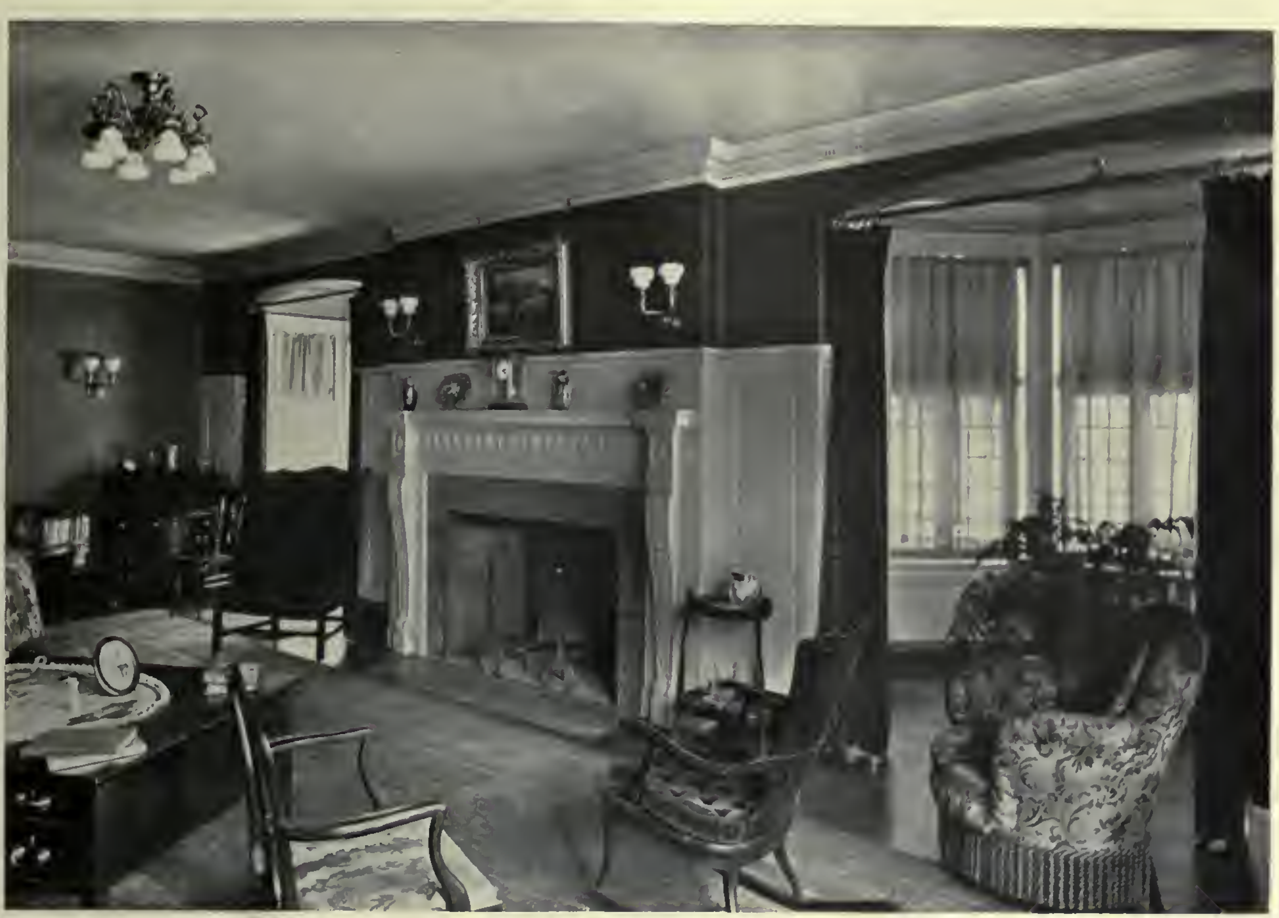


DINING-ROOM.

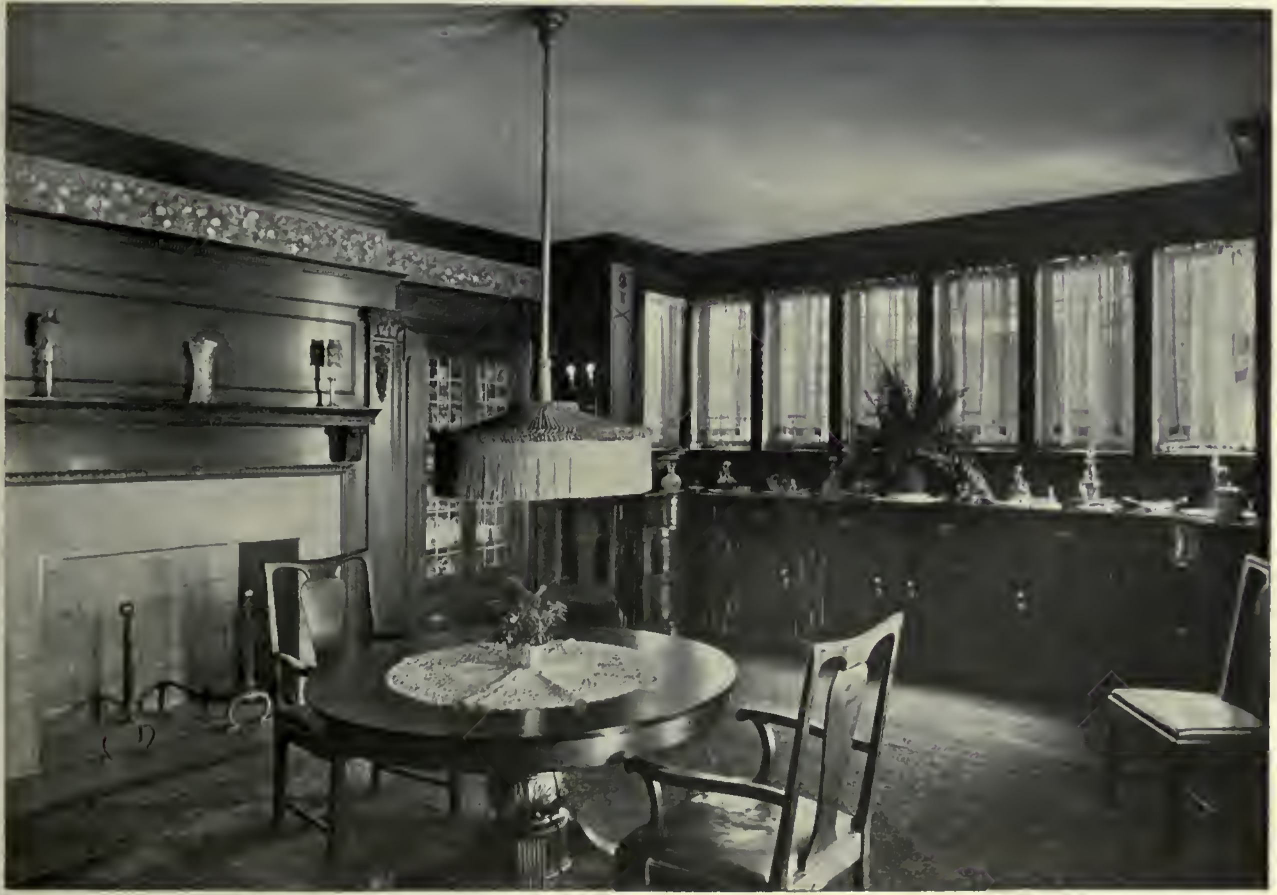


LIVING-ROOM.

HOUSE OF P. C. POWERS, ESQ., SPRINGFIELD, MASS. G. WOOD TAYLOR, ARCHITECT.

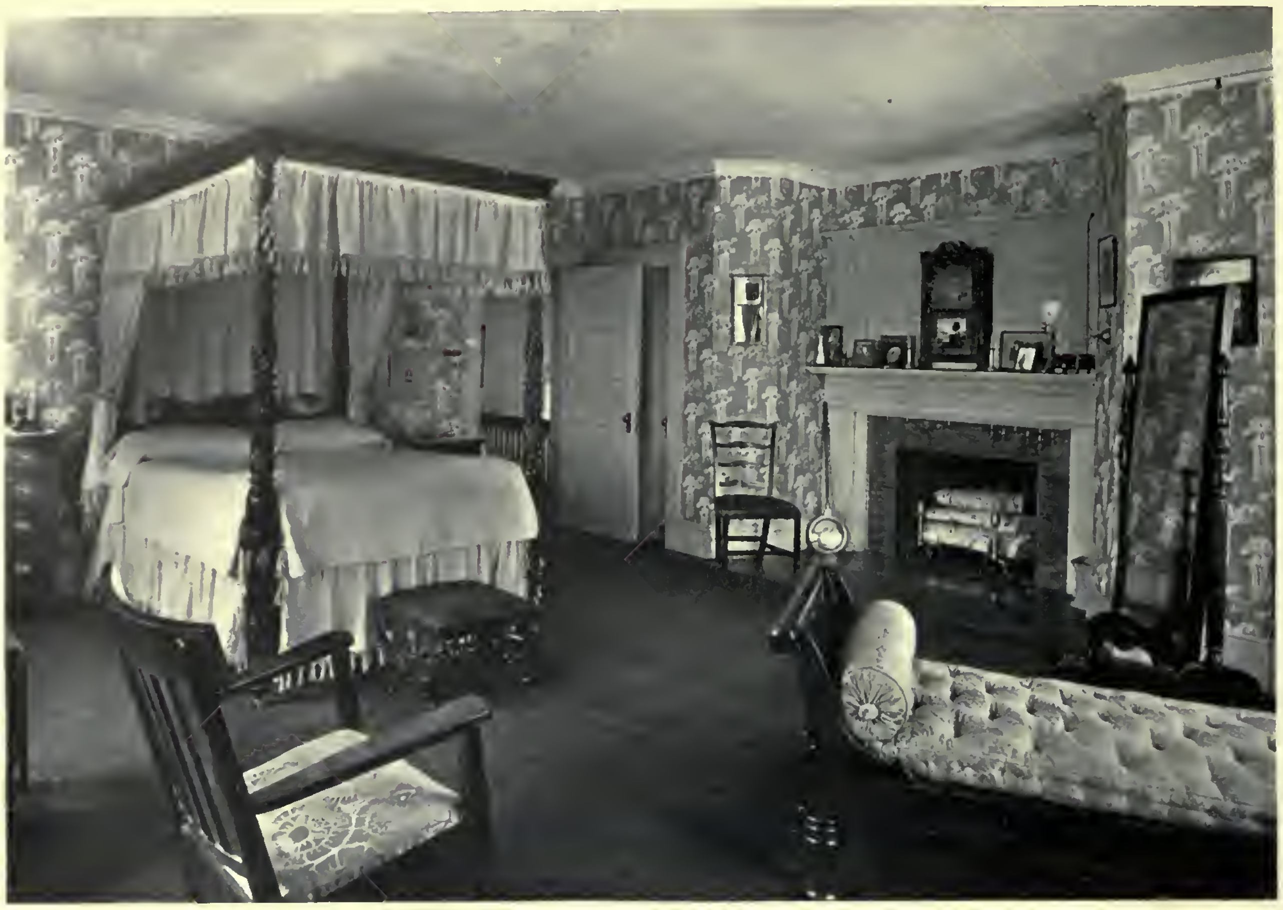


LIVING-ROOM.



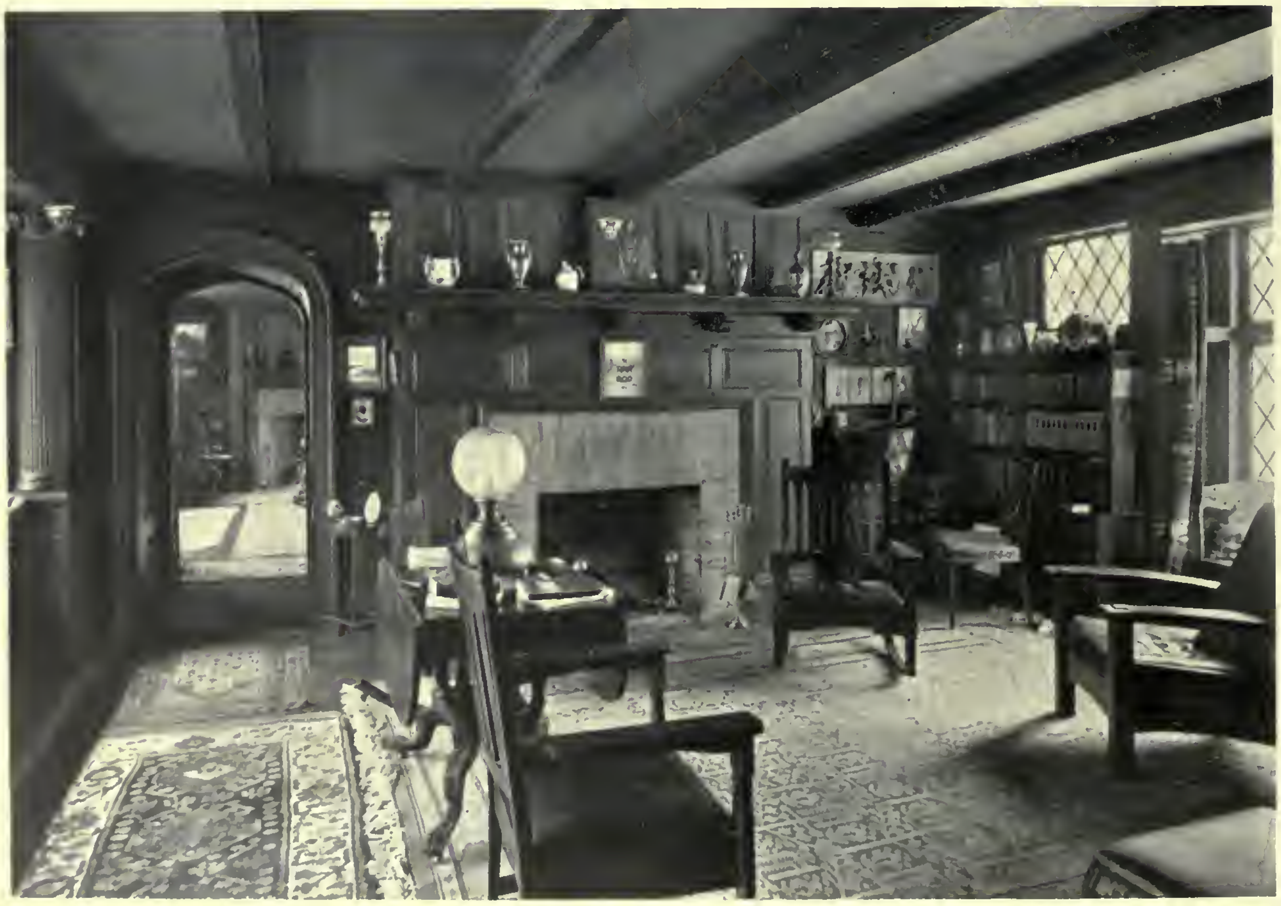
DINING-ROOM.

HOUSE OF W. H. NEVINS, ESQ., SPRINGFIELD, MASS. G. WOOD TAYLOR, ARCHITECT.



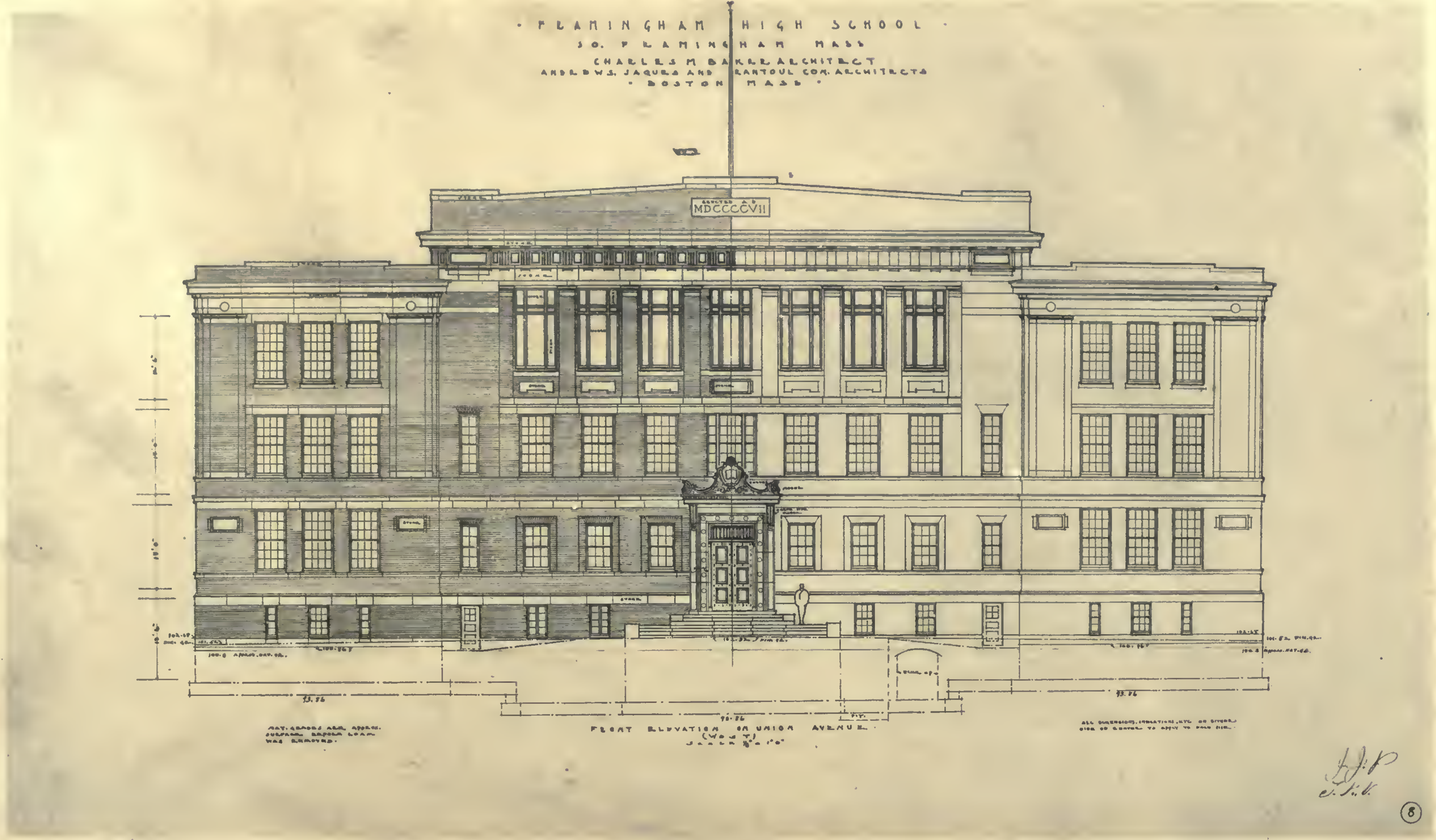
BEDROOM.

HOUSE OF WALTER BIRNIE, ESQ., SPRINGFIELD, MASS.



LIVING-ROOM.

HOUSE OF G. WOOD TAYLOR, ESQ., SPRINGFIELD, MASS. G. WOOD TAYLOR, ARCHITECT.


· FRAMINGHAM HIGH SCHOOL ·
SO. FRAMINGHAM MASS
CHARLES M BAKER ARCHITECT
ANDREWS, JAQUES AND RANTOUL CON. ARCHITECTS
· BOSTON MASS ·
ERECTED A.D.
MDCCCCVII
FRONT ELEVATION ON UNION AVENUE.
(WEST)
SCALE ⅛" = 1'0"
⑧

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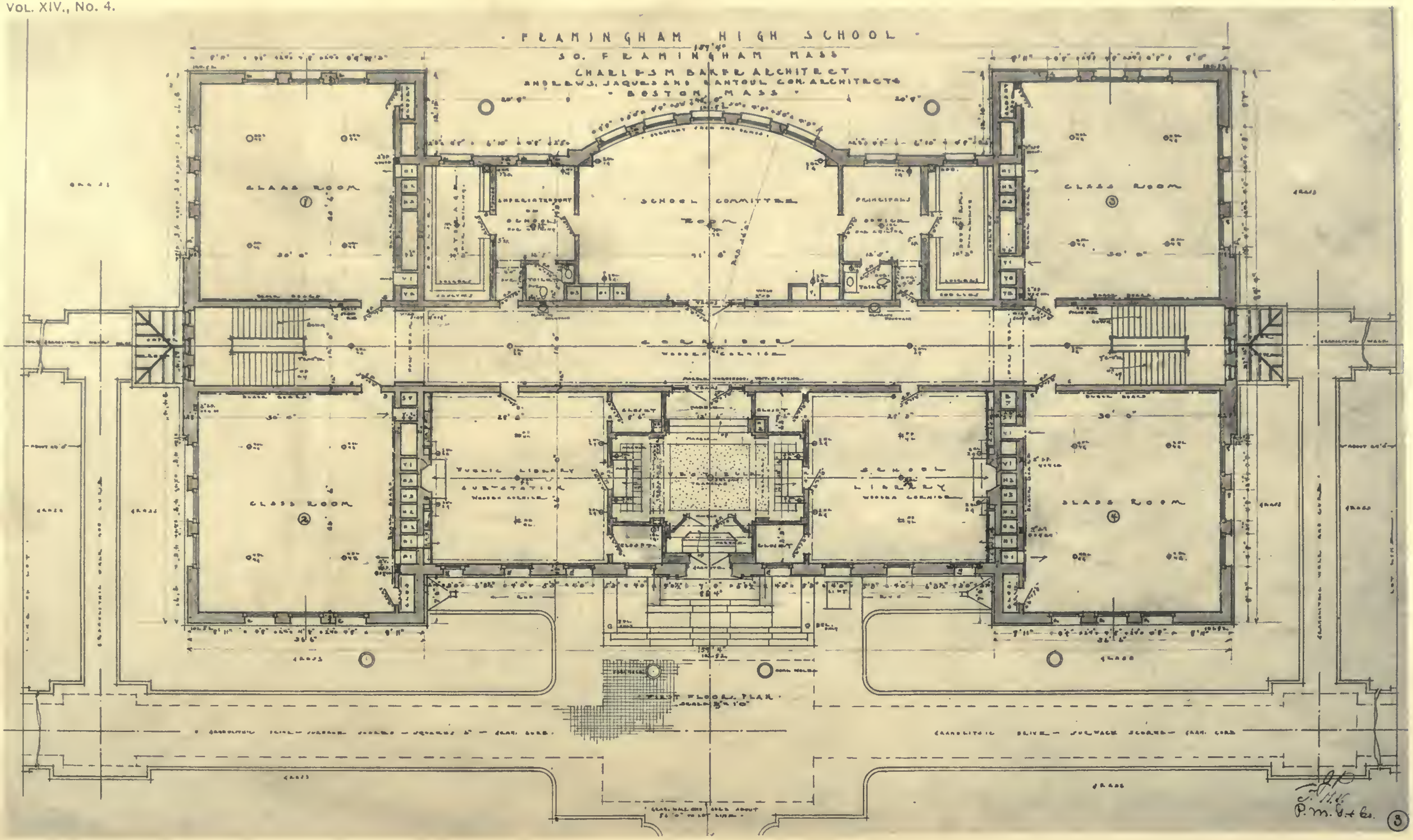
FRONT ELEVATION.

FRAMINGHAM HIGH SCHOOL, SOUTH FRAMINGHAM, MASS.

Charles M. Baker, Architect; Andrews, Jaques & Rantoul, Consulting Architects.



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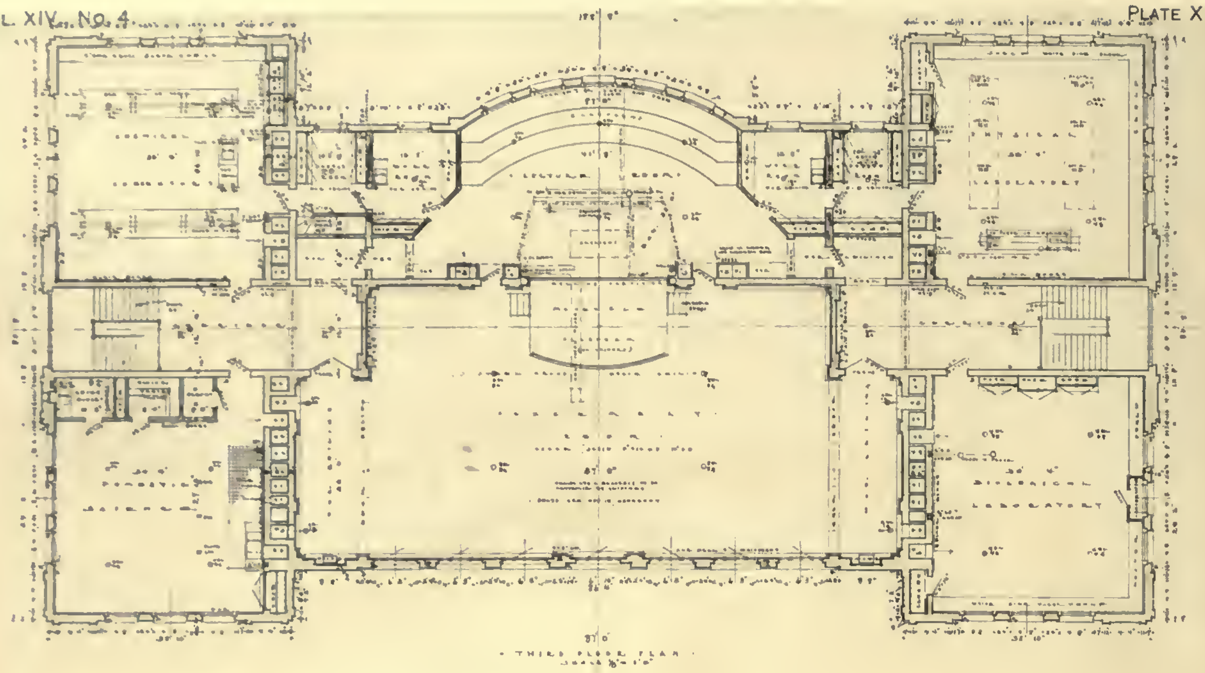
FIRST FLOOR PLAN.

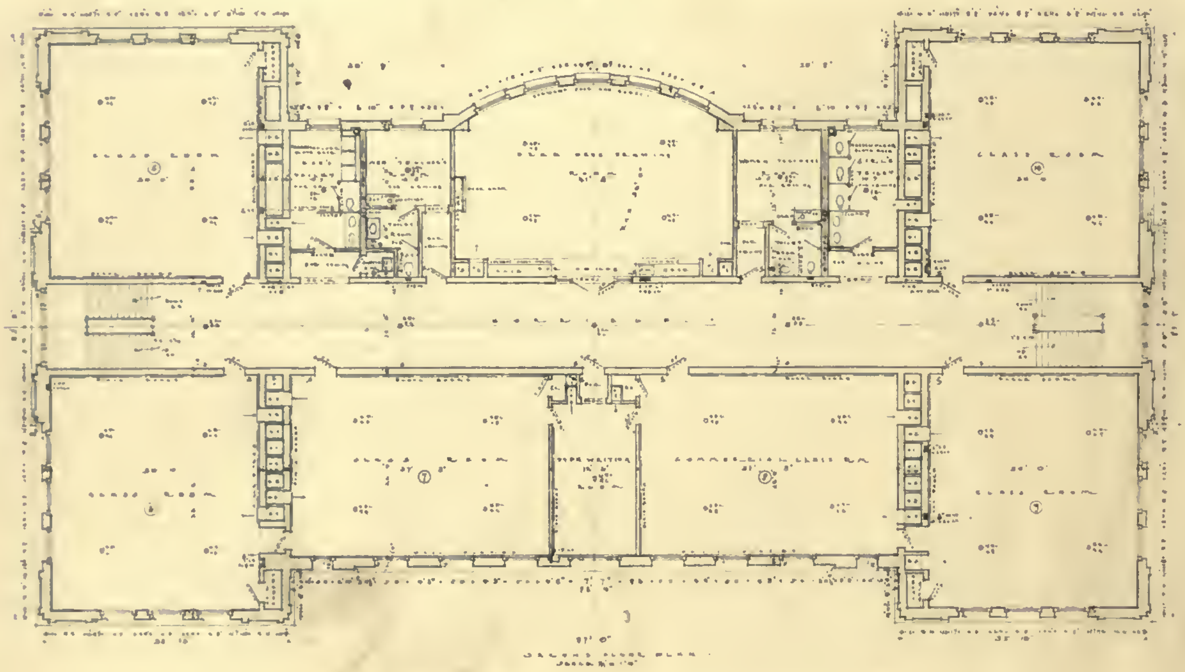
FRAMINGHAM HIGH SCHOOL, SOUTH FRAMINGHAM, MASS.

CHARLES M. BAKER, ARCHITECT; ANDREWS, JAQUES & RANTOUL, CONSULTING ARCHITECTS.

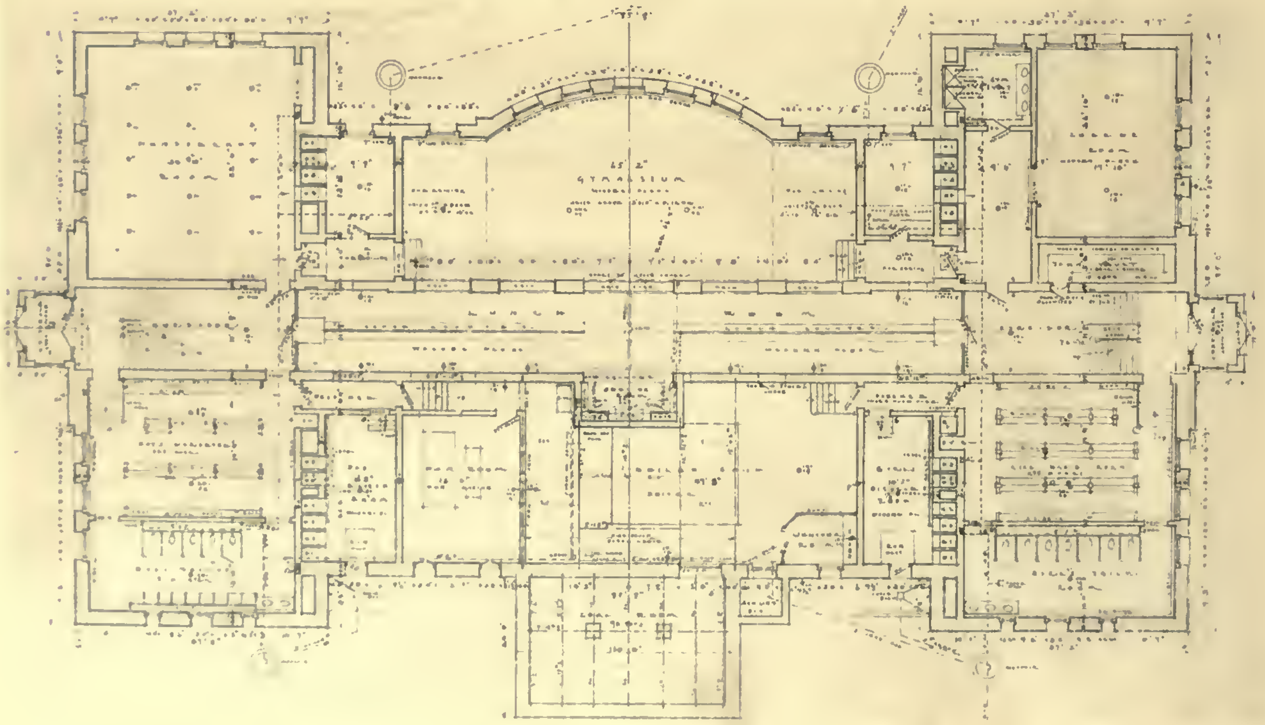
VOL. XIV, NO. 4.



THIRD FLOOR PLAN.



SECOND FLOOR PLAN.



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BASEMENT FLOOR PLAN.

FRAMINGHAM HIGH SCHOOL, SOUTH FRAMINGHAM, MASS.

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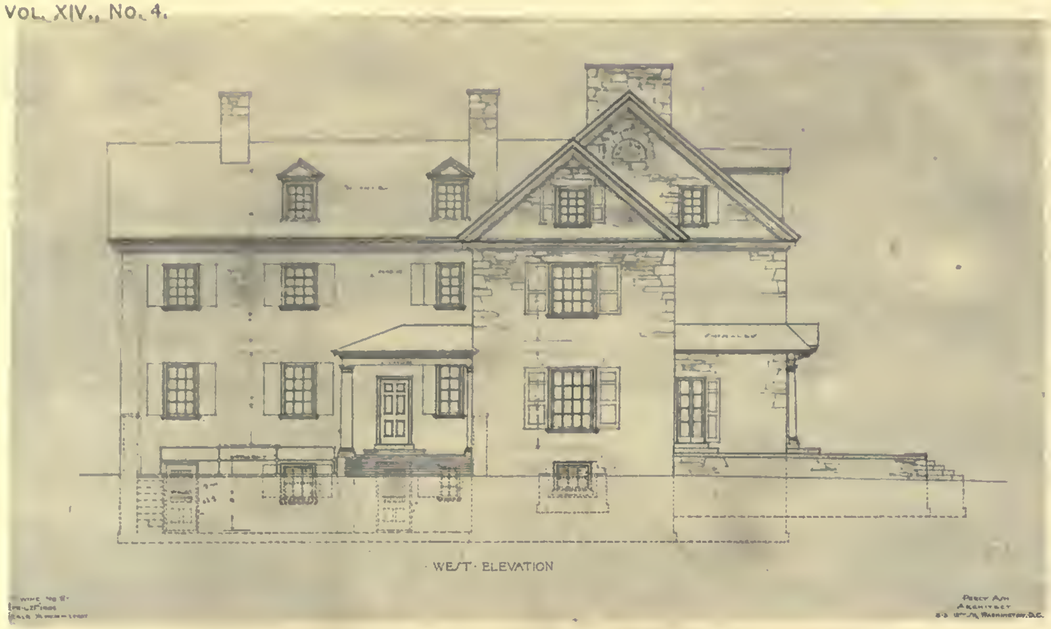
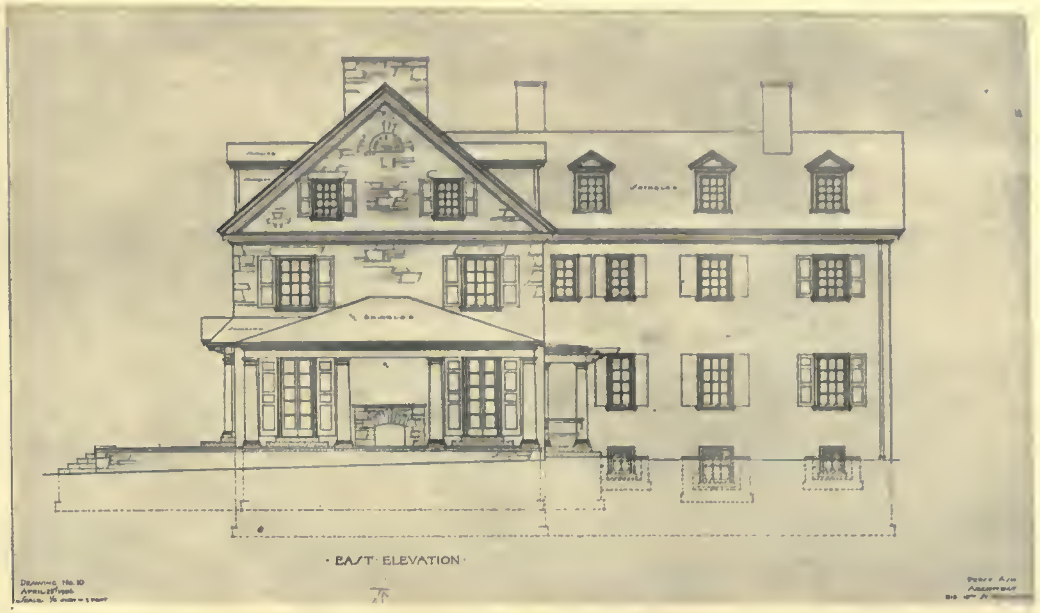
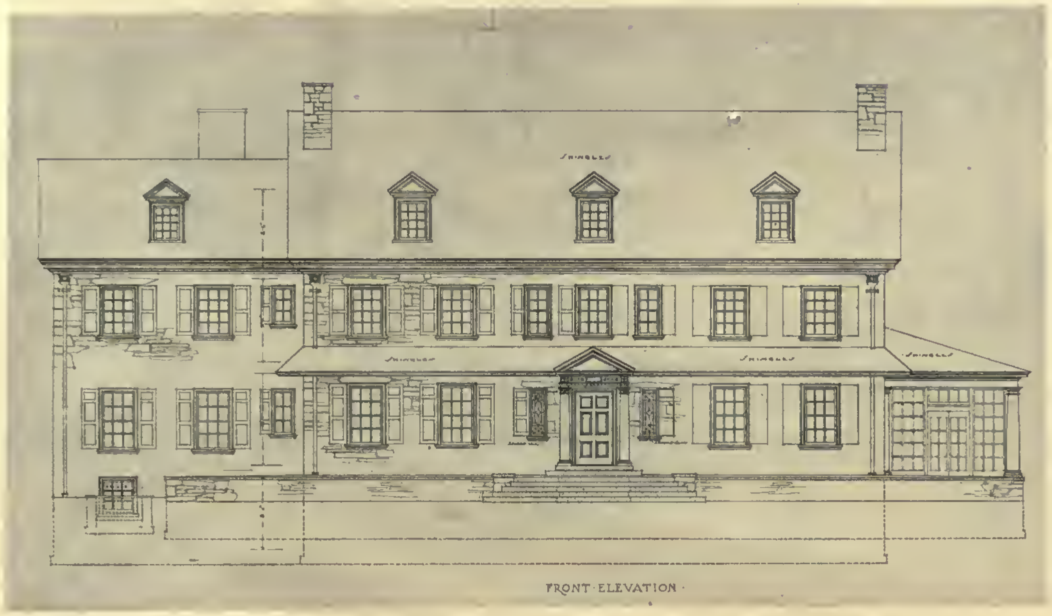


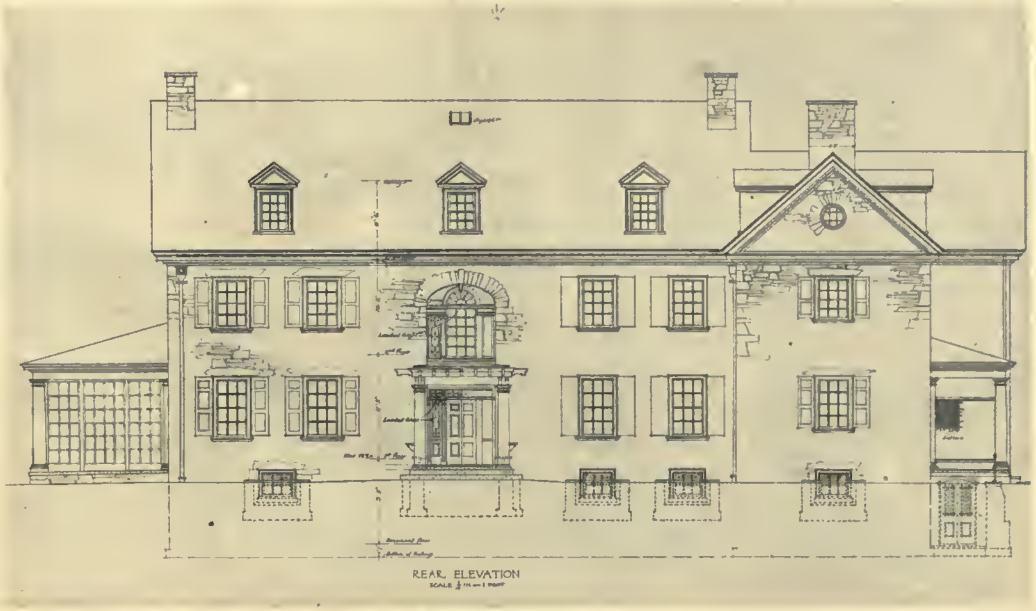
WEST ELEVATION.



EAST ELEVATION.



FRONT ELEVATION



REAR ELEVATION.

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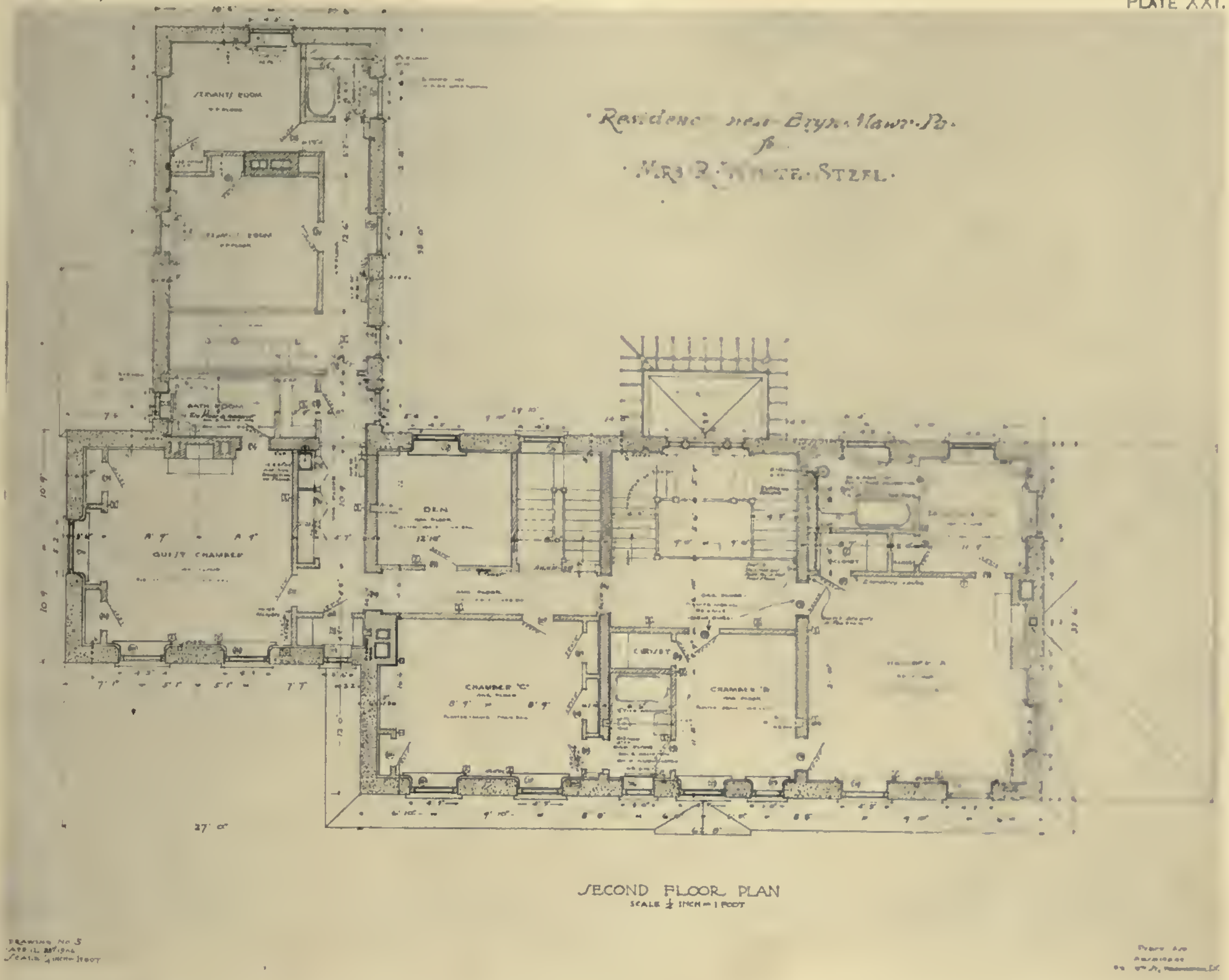
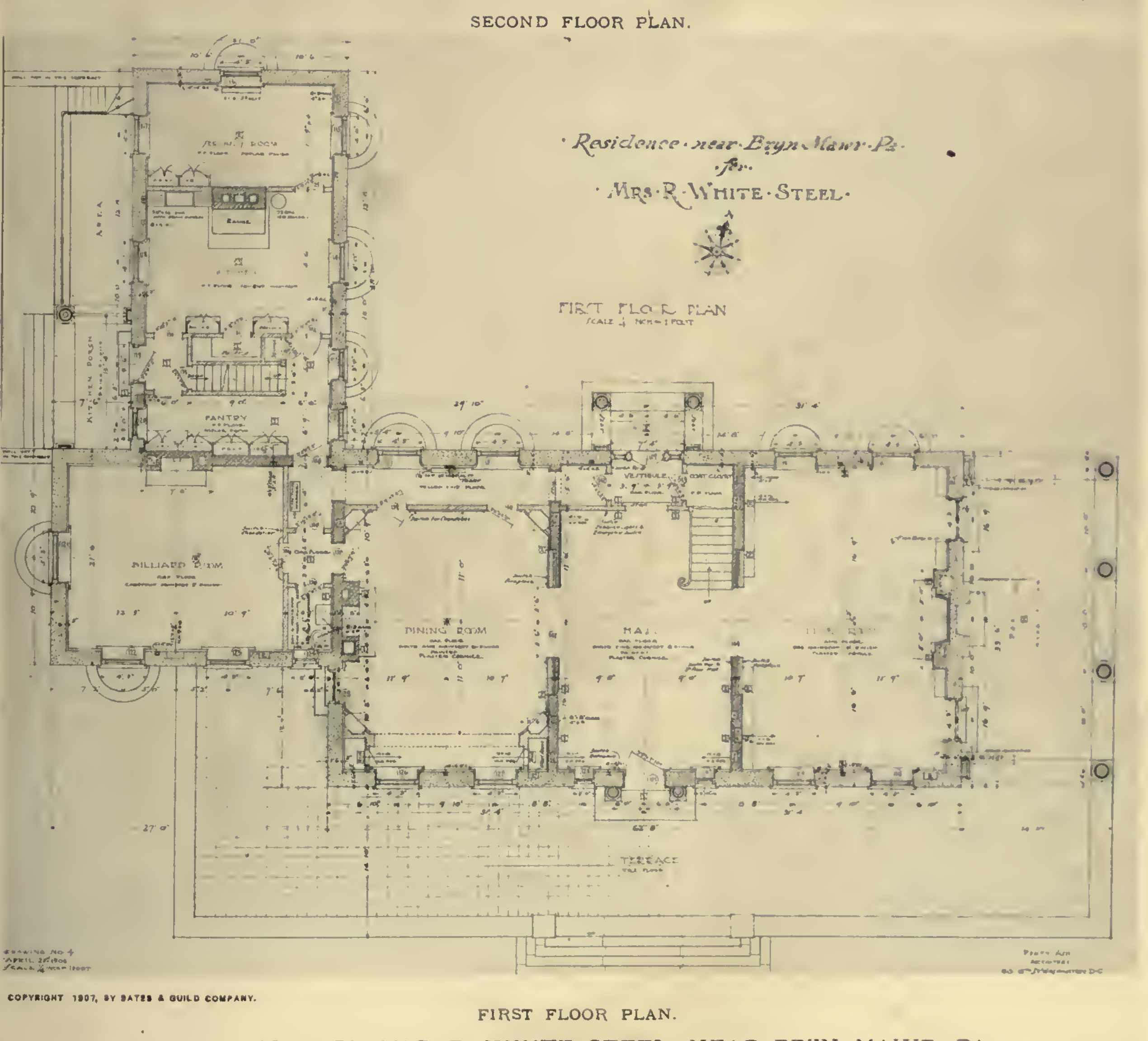
RESIDENCE FOR MRS. R. WHITE STEEL, NEAR BRYN MAWR, PA.

PERCY ASH, ARCHITECT.



SECOND FLOOR PLAN.



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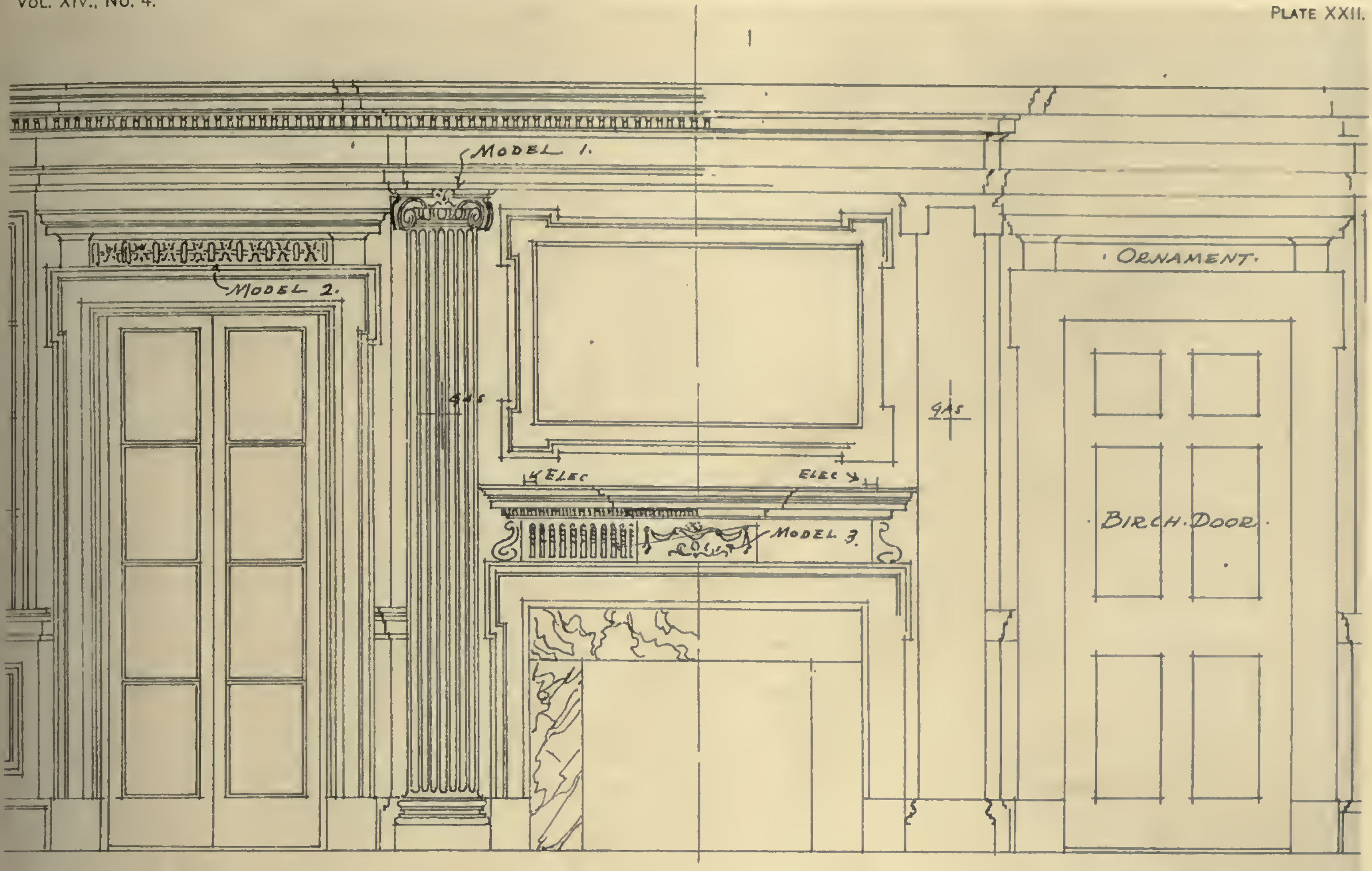
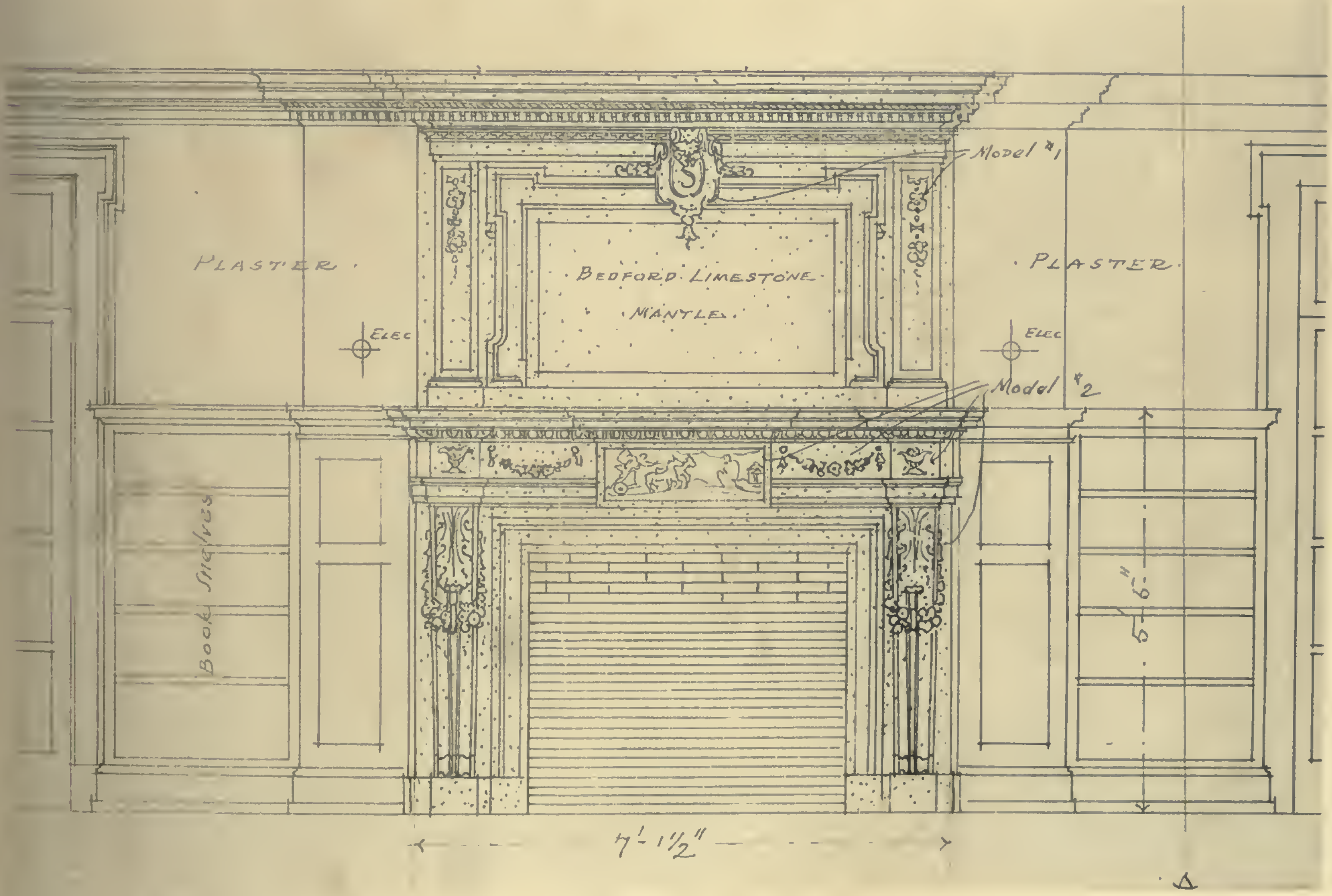
FIRST FLOOR PLAN.

RESIDENCE FOR MRS. R. WHITE STEEL, NEAR BRYN MAWR, PA.

PERCY ASH, ARCHITECT.



DETAIL OF DINING-ROOM.



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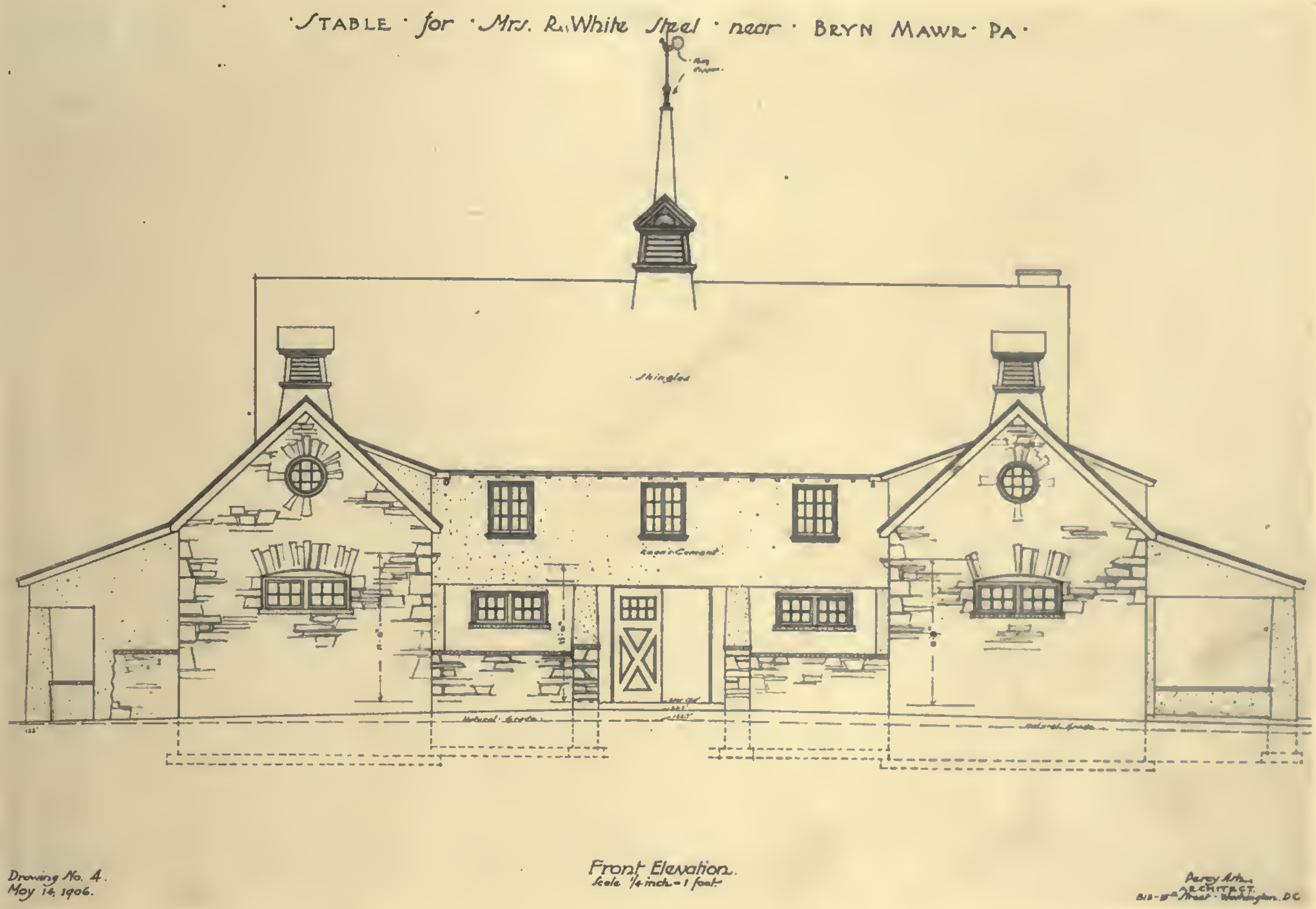
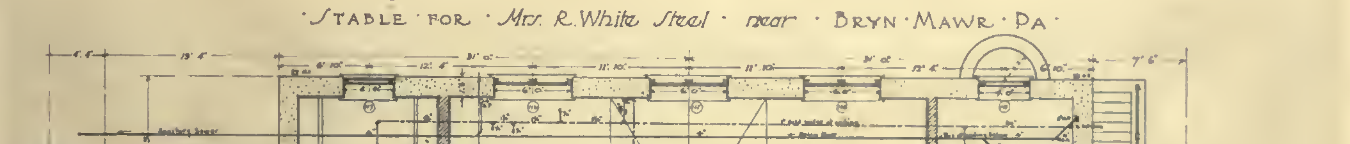
DETAIL OF LIVING-ROOM.

RESIDENCE FOR MRS. R. WHITE STEEL, NEAR BRYN MAWR, PA.

Percy Ash, Architect.



FRONT ELEVATION.



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FIRST FLOOR PLAN.

STABLE FOR MRS. R. WHITE STEEL, NEAR BRYN MAWR, PA.

PERCY ASH, ARCHITECT.

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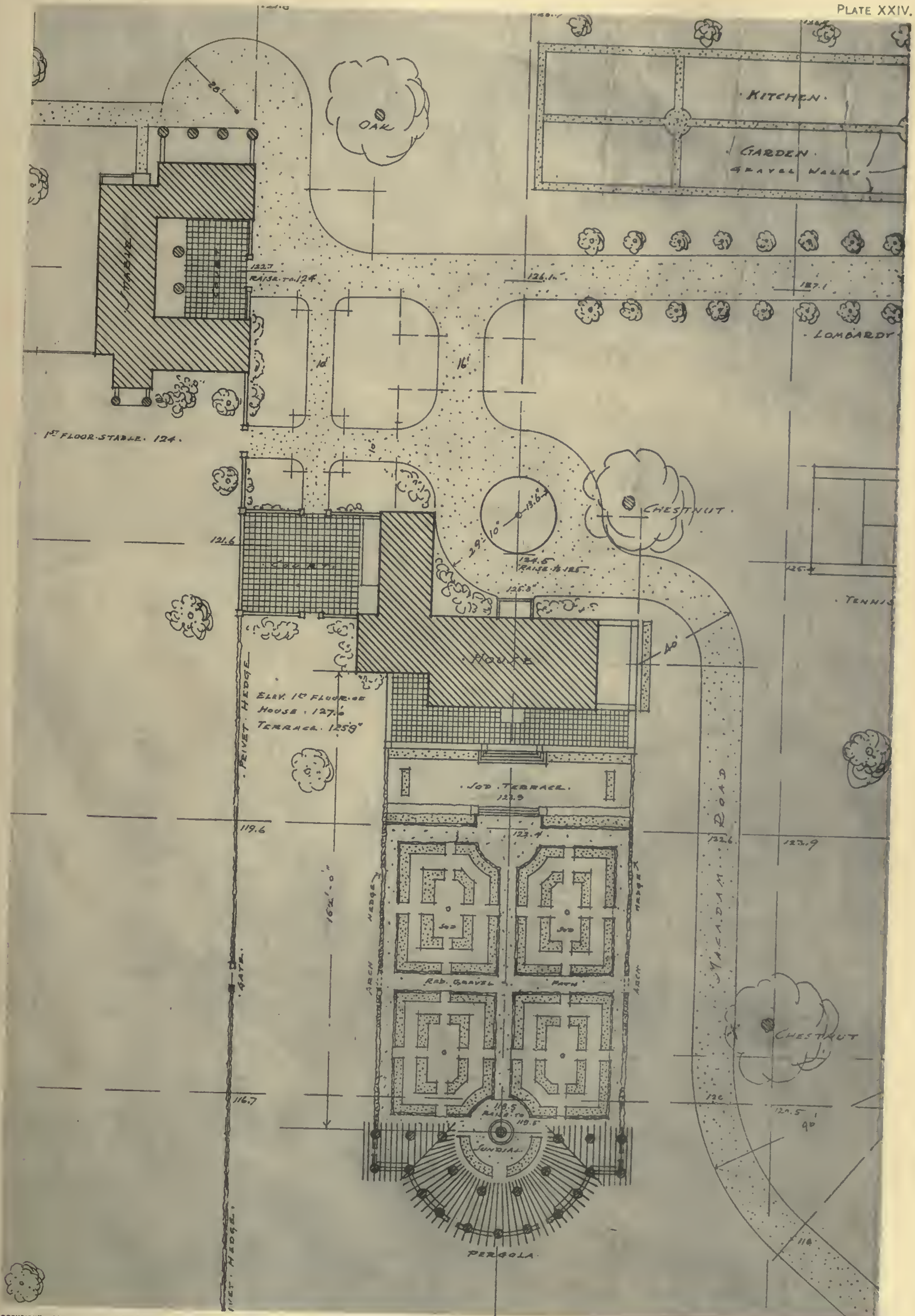

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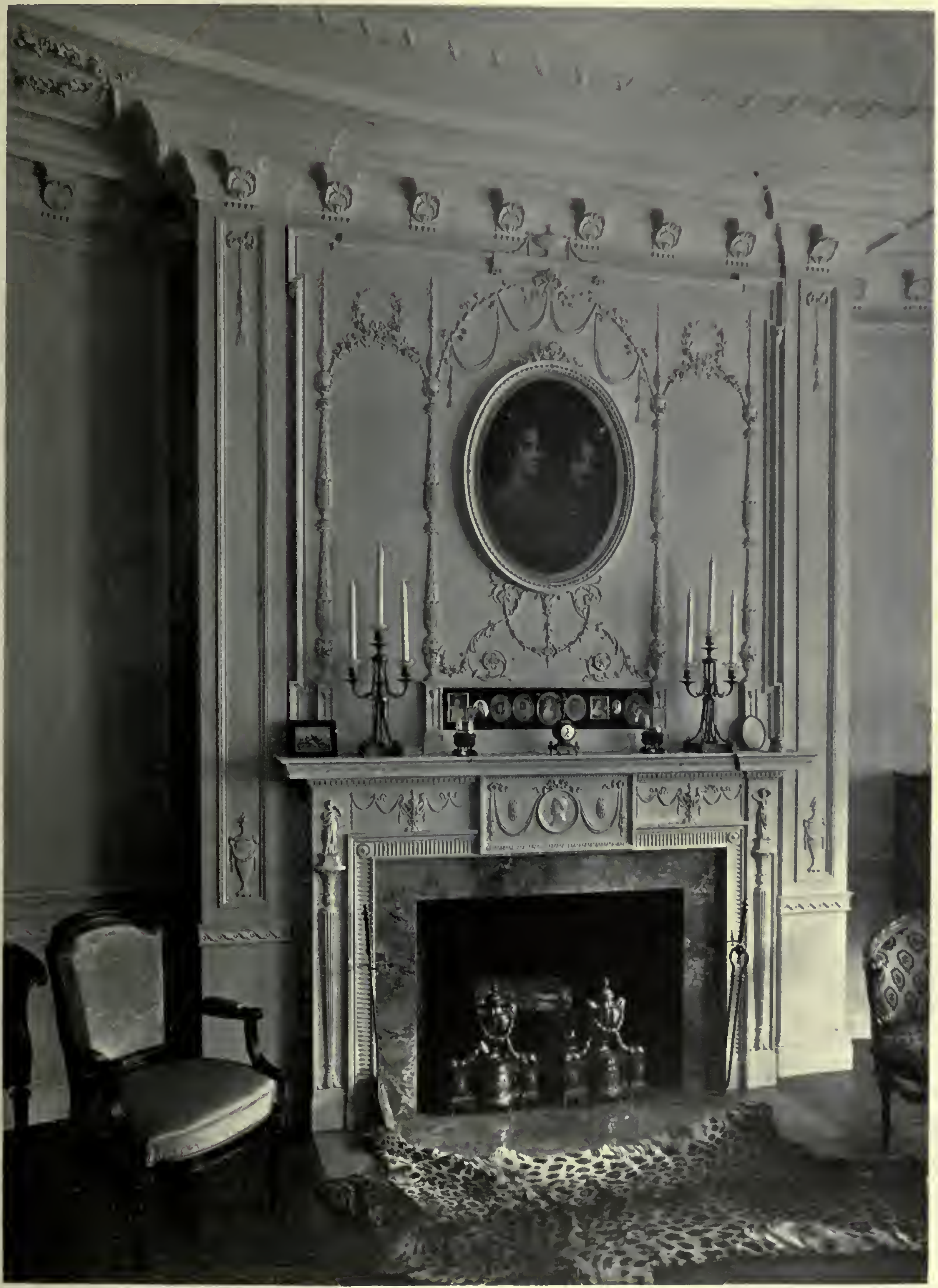
LAYOUT OF GROUNDS.

RESIDENCE FOR MRS. R. WHITE STEEL, NEAR BRYN MAWR, PA.

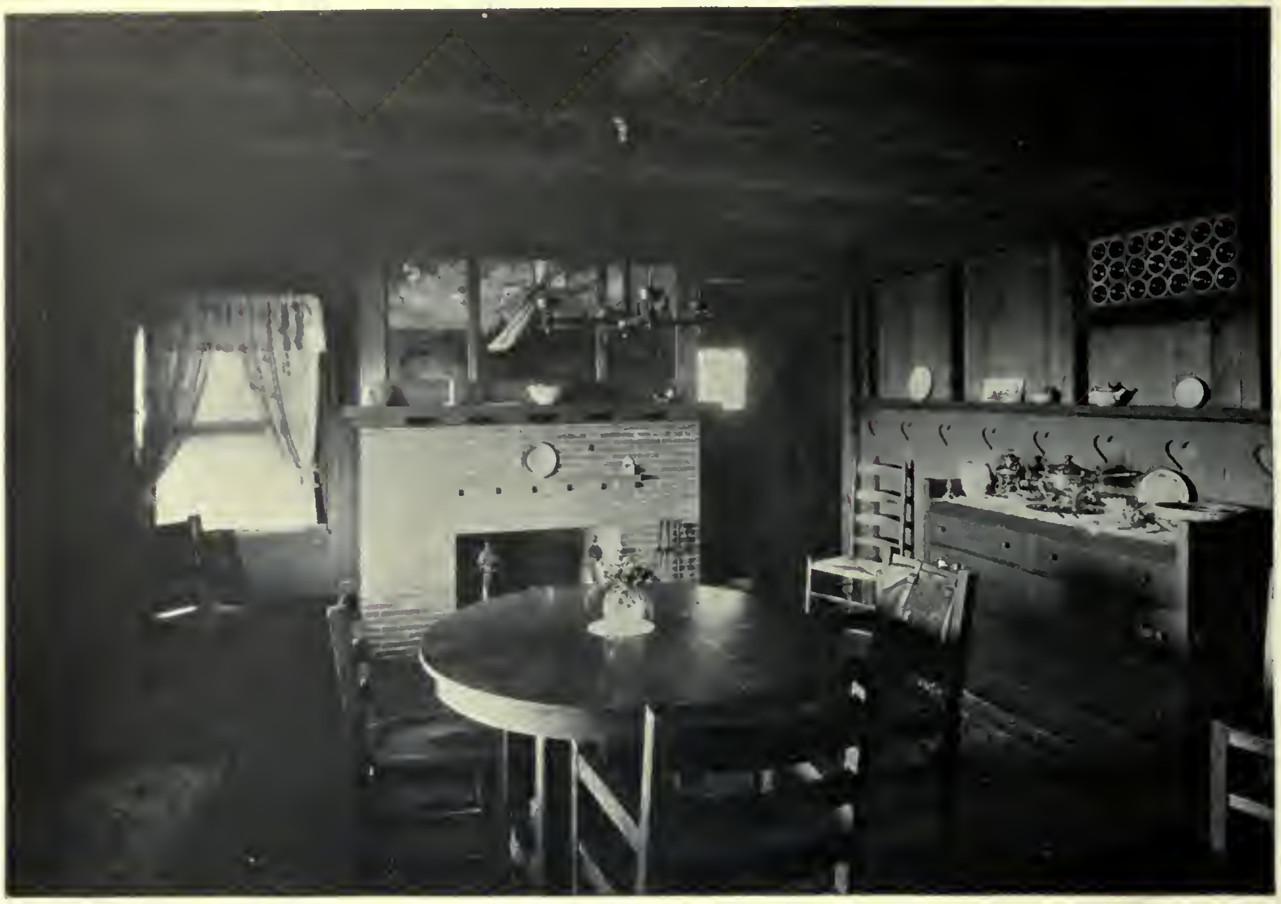
PERCY ASH, ARCHITECT.



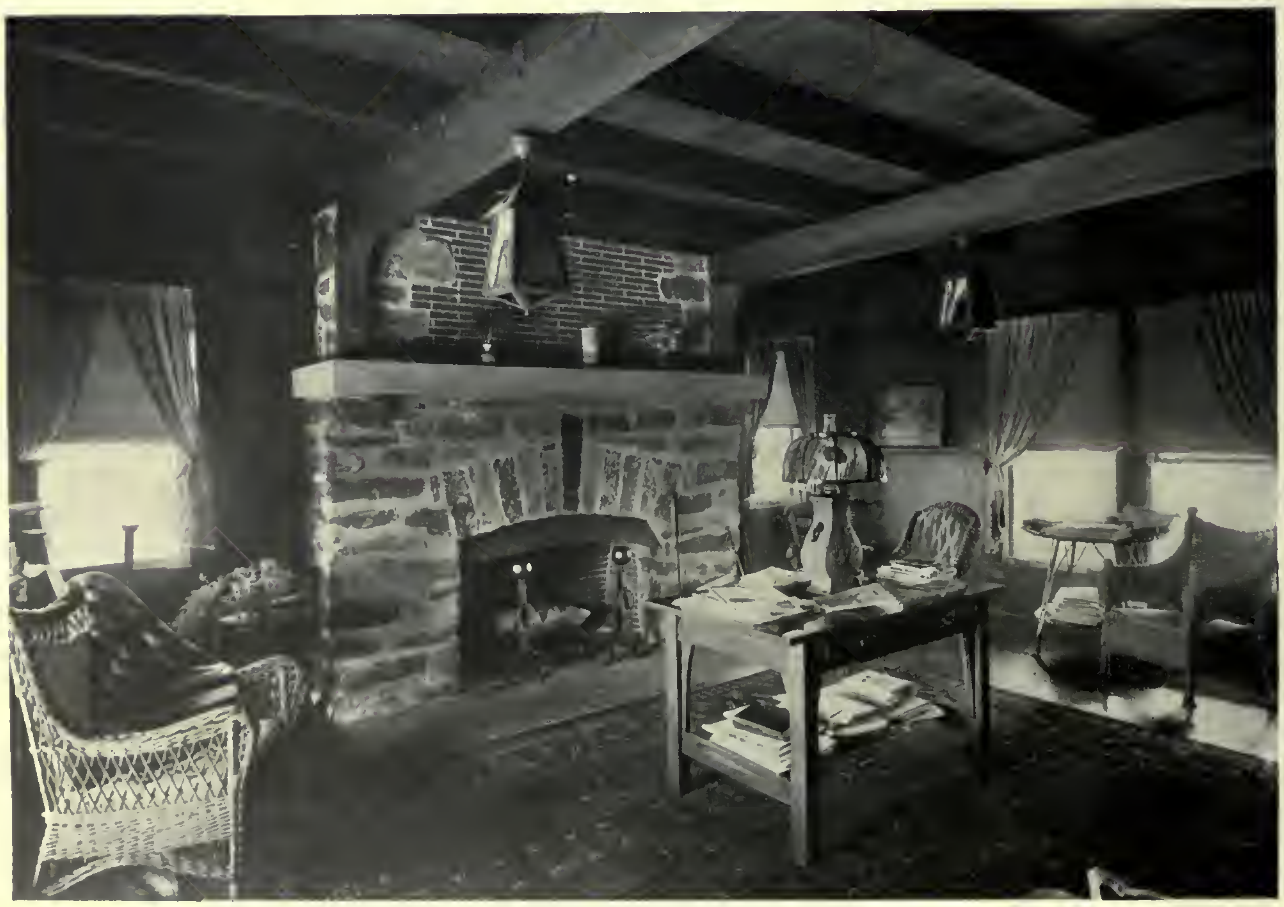
RECEPTION-ROOM FIREPLACE.

HOUSE FOR DR. MORTON PRINCE, BEACON STREET, BOSTON, MASS.

RICHARD ARNOLD FISHER, ARCHITECT, BOSTON.

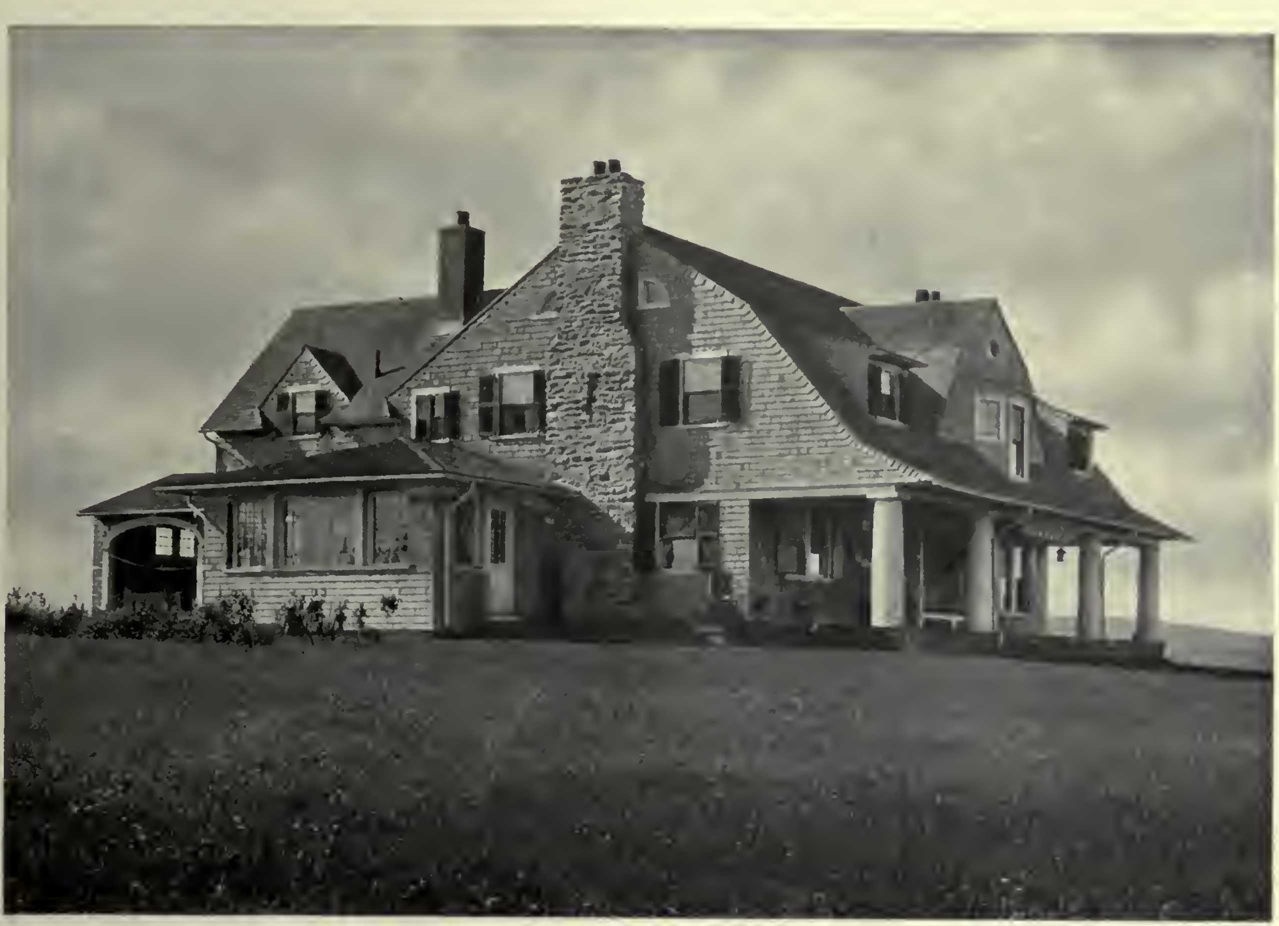


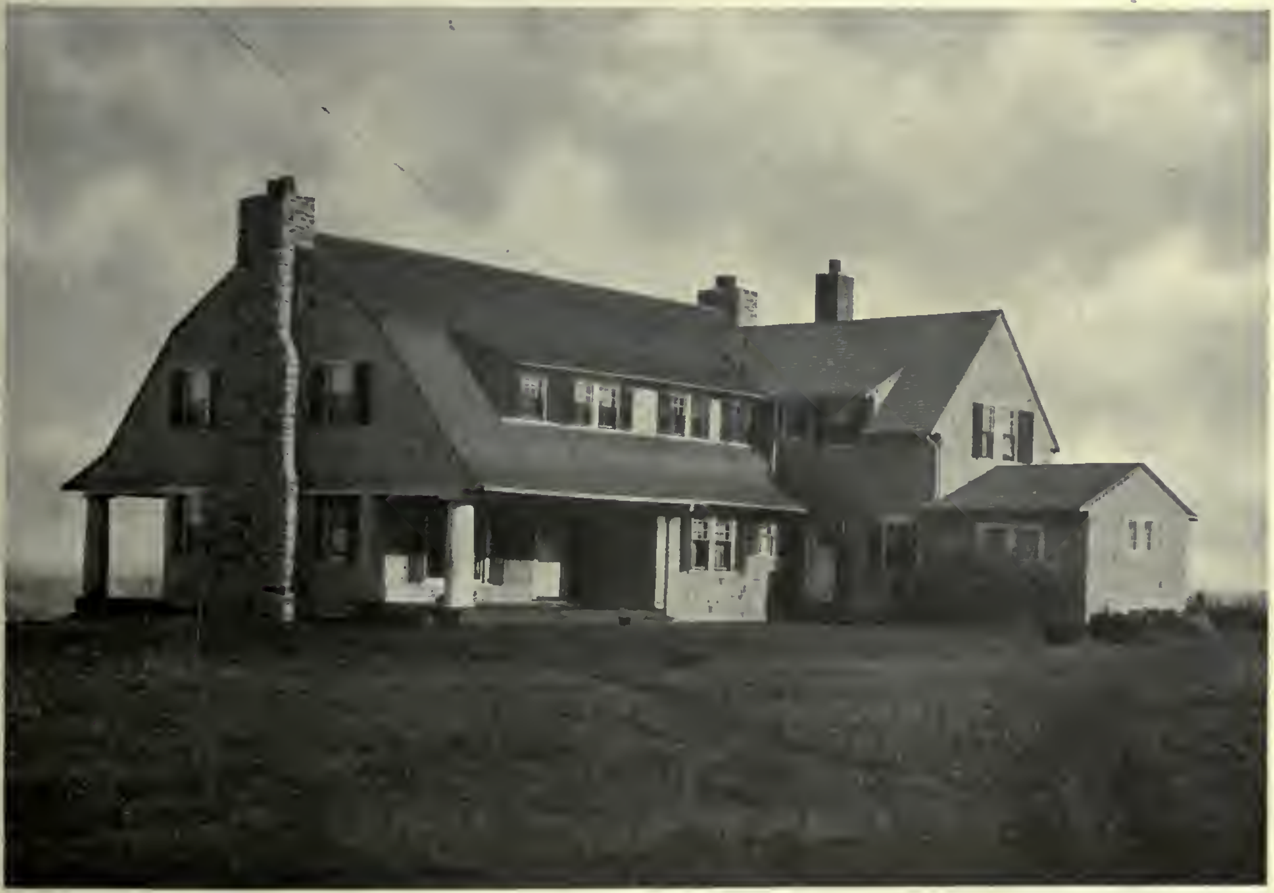
DINING-ROOM.



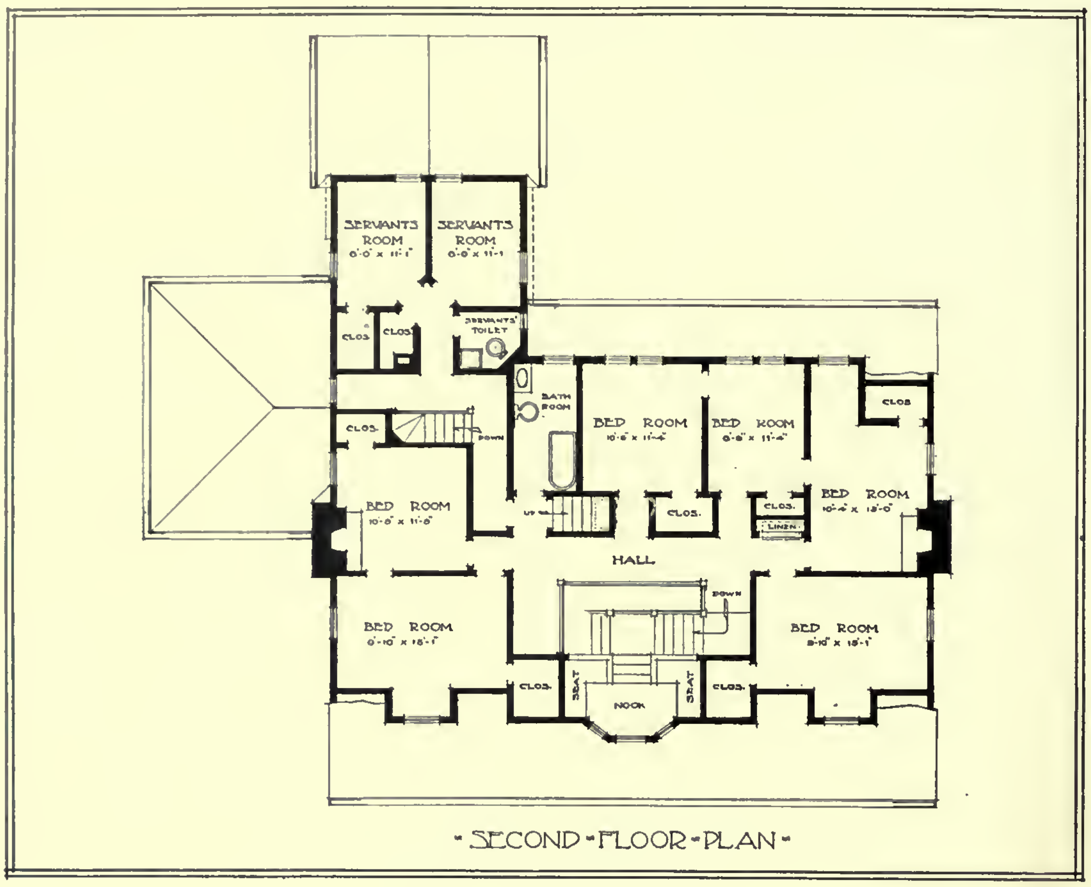
LIVING-ROOM.

MR. L. H. TORREY'S COUNTRY HOUSE AT WORCESTER, MASS. FROST, BRIGGS & CHAMBERLAIN, ARCHITECTS.

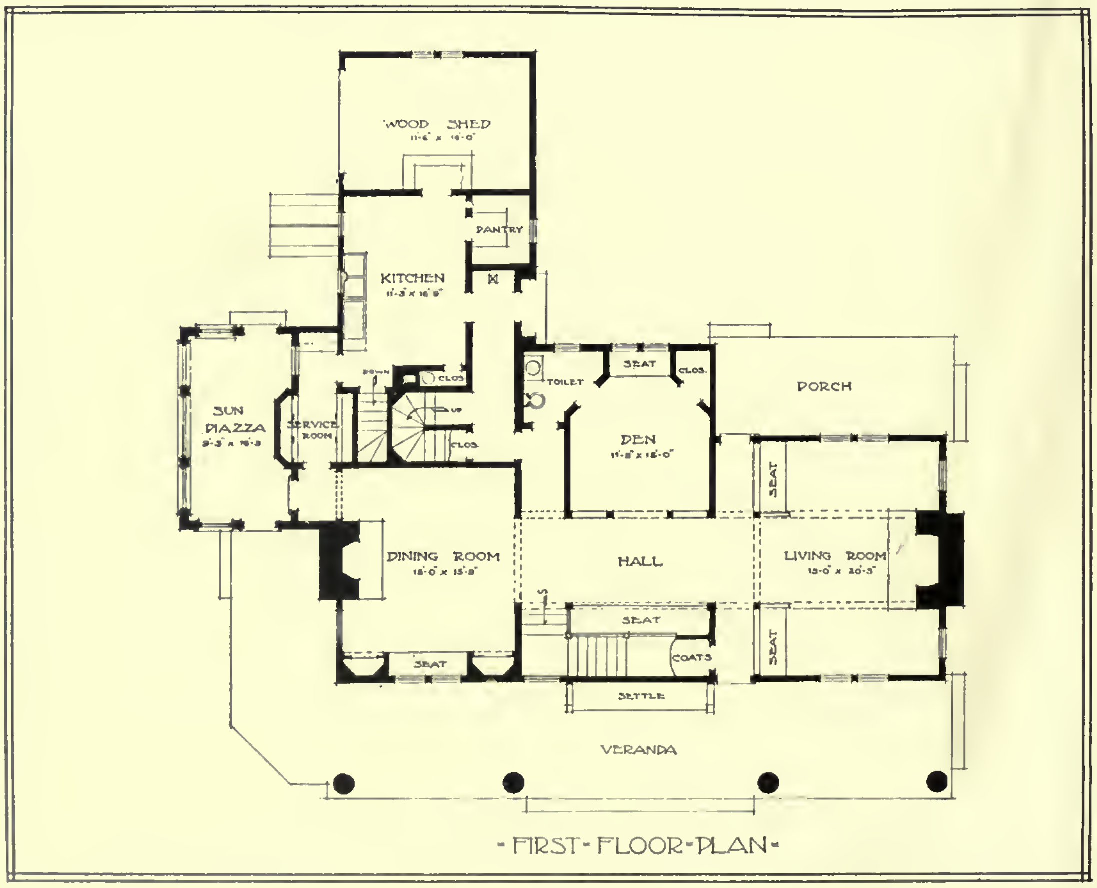




MR. L. H. TORREY'S COUNTRY HOUSE AT WORCESTER, MASS. FROST, BRIGGS & CHAMBERLAIN, ARCHITECTS.



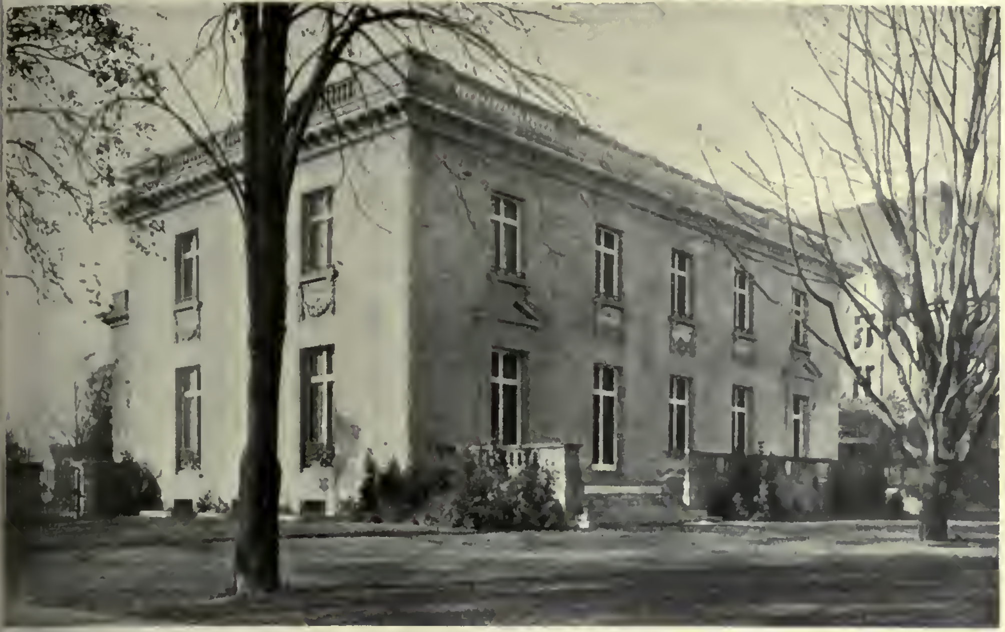
PLAN OF SECOND FLOOR.



PLAN OF FIRST FLOOR.

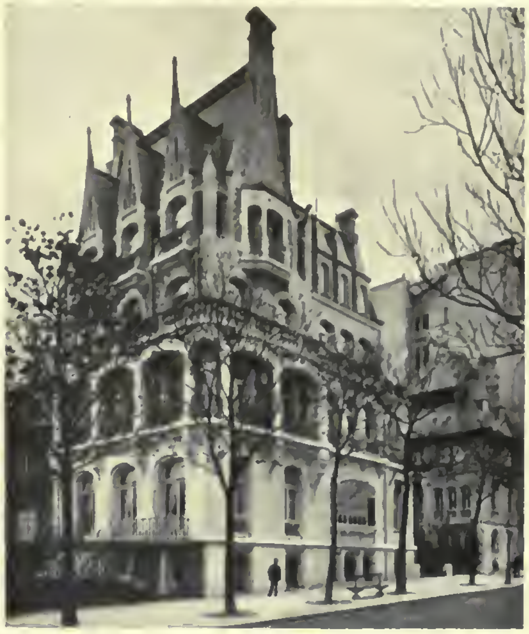
MR. L. H. TORREY'S COUNTRY HOUSE AT WORCESTER, MASS. FROST, BRIGGS & CHAMBERLAIN, ARCHITECTS.

(From "The American Architect.")



House of F. H. Goodyear, Esq., Buffalo, N. Y. Carrère & Hastings, Architects.

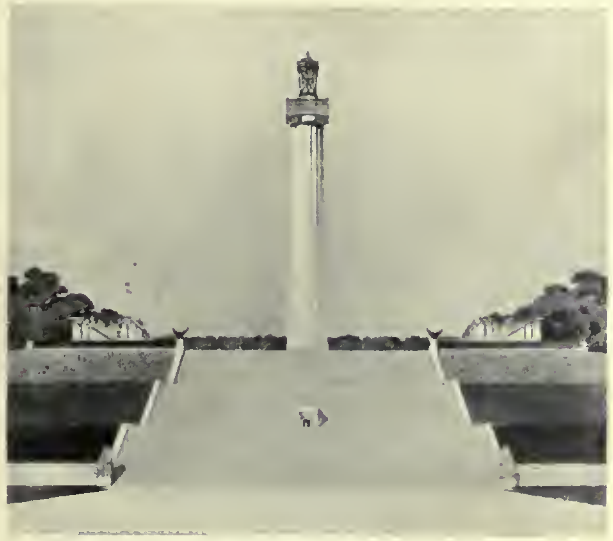
(From "The American Architect.")



House in Paris, France. Charles Plumet, Architect.

architecture, the first paper being illustrated by many views of Continental work. Mr. Brunner's paper is continued in the March number, where he takes up modern American examples, many of which are significant in the extreme and show a healthy determination on the part of the several architects to work out a logical and convincing style. To us the best results have been obtained by Mr. Brunner himself in his Temple Israel, New York; Messrs. Palmer & Hornbostel, in their Rodef Sholem, Pittsburg; and preëminently Mr. Blackall, in Adath Israel, Boston. This latter is really one of the most original and consistent pieces of design seen in Boston for many a year. From this issue, we reprint a photograph of the interior of Messrs. Carrère & Hastings' Memorial Hall for Yale, a brilliant and powerful piece of vivid design, albeit, in our opinion, couched in a style that is somewhat removed from collegiate traditions.

(From "The Western Architect.")

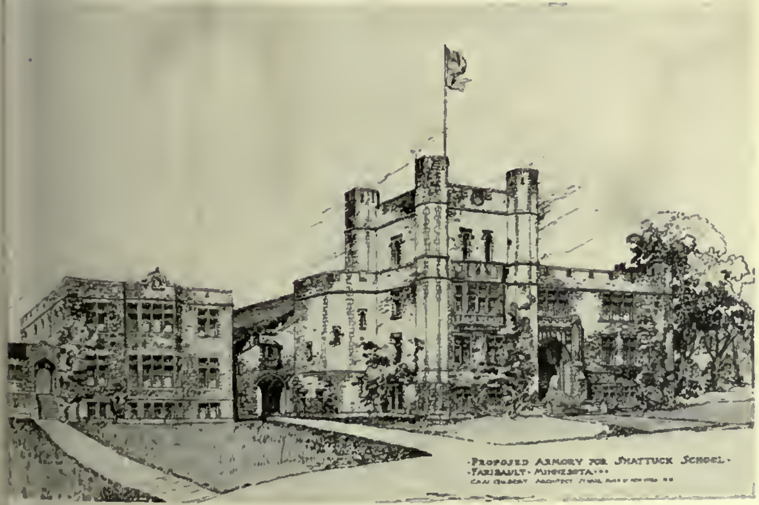


Monument to Prison Ship Martyrs, Brooklyn, N. Y.
McKim, Mead & White, Architects.

One extraordinary architectural episode is illustrated in this number of *The Brickbuilder;* namely, an amazing house in London, by Mr. Halsey Ricardo. This house, if one may believe the letter-press, is a whirling wonder of creamy white Carrara ware (whatever that may be) and glazed bricks, varying in color from purple and "a lively blue tint" to peacock blue and bright green, all the novel building-materials possessing a "glass surface." We have been asking for color in architecture for some years; now we have it. Whether we are glad our prayer has been answered or not must, of course, depend on the results, and as the present reviewer has not seen this dazzling edifice, he is unable to pass judgment.

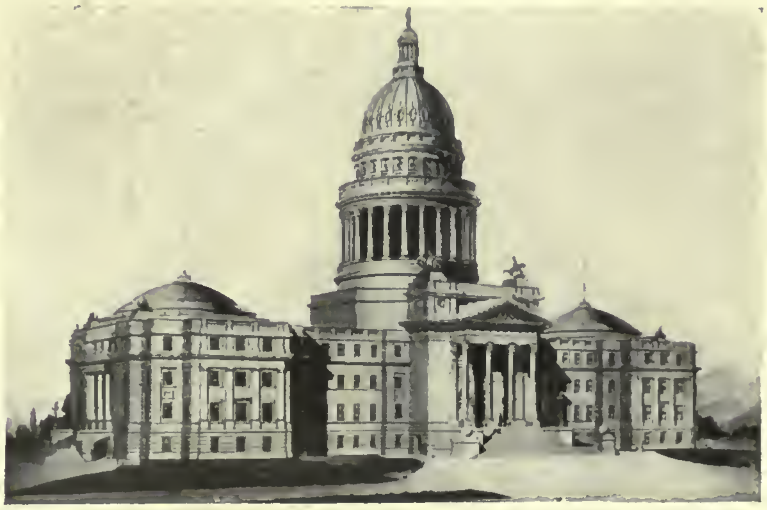
The American Architect from February 2 to March 30, inclusive, contains amongst its illustrations great quantities of photographs of rood and chapel screens, Swiss chalets, tombs and monuments, and Italian doorways. Amongst the original work, we note, February 2, Messrs. Carrère & Hastings' beautiful, refined, and reserved Goodyear house in Buffalo; a number of new photographs of Messrs. Howells & Stokes' Columbia University chapel; Messrs. McKim, Mead & White's stately Williams residence in Buffalo; two somewhat diversified Continental examples of architecture (March 2) in the shape of the most fascinating old castle in Prussia one could possibly imagine, and over against it a wild orgy in Paris emanating from the fertile drawing-board of M. Plumet; Messrs. Carrère & Hastings' altogether splendid Townsend house, Washington, D. C.; Messrs. McKim,

(From "The Western Architect.")


·PROPOSED ARMORY FOR SHATTUCK SCHOOL·
·FARIBAULT· MINNESOTA·

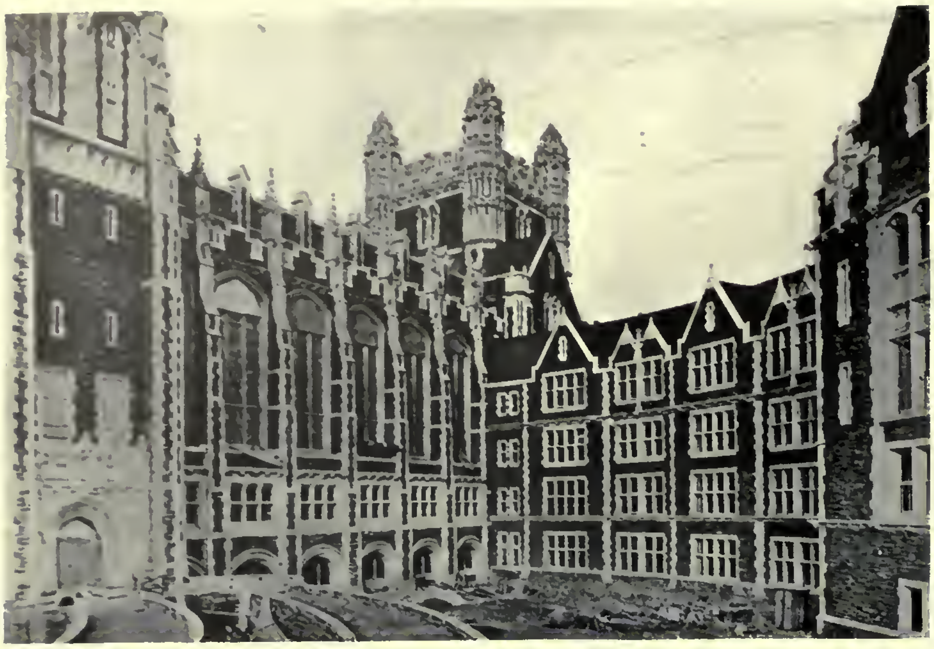
Proposed Armory for Shattuck School, Faribault, Minn. C. Gilbert, Architect.

(From "The Western Architect.")



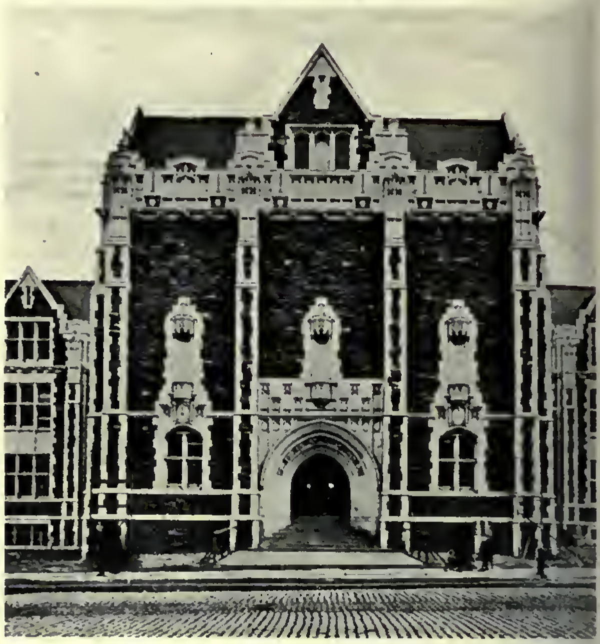
State Capitol at Boise, Idaho. J. E. Tourtellotte & Co., Architects.

(From "The Architectural Record.")



Assembly Hall and South Wing, College of the City of New York, New York City. George B. Post, Architect.

(From "The Architectural Record.")



Townsend Harris Hall, College of the City of New York, New York City. George B. Post, Architect.

Mead & White's noble colonial residence for Mr. Arnold in Albany; and in the issue for March 30, an exhaustive collection of views of the interior decorations in the residence of the late Stanford White.

(From "Indoors and Out.")

"Harbour Court," Newport, R. I. Cram, Goodhue & Ferguson, Architects.

There is nothing of extreme significance in *The Inland Architect* for February, except, perhaps, a Christian Science Tabernacle of severely Greek design in Pittsburg, by Mr. S. S. Beman, and two views of Messrs. Clinton & Russell's Church Street Terminal Building, New York; the latter vast, ugly, uninspiring, the regular thing in the twenty-story office-building — no more, no less. In the March issue of the same magazine are photographs of the models of Messrs. Hale & Rogers' cold and scholastic Shelby County Court House, Memphis, and various diagrams of Mr. Burnham's project for redeeming the water front of Chicago from the clutches of that peculiarly American "Old Man of the Sea," the railroad corporation, that through the insanity, or worse, of our governing element has been granted a location that throttles the municipality, yet will not be given up under any circumstances whatever.

(From "The Builder," London.)

Design for a City Hotel. A. J. Pitcher, Architect.

From *The Western Architect* for February we reprint two somewhat varied plates, the first one showing a proposed Armory for a military school in Faribault, Minnesota, by Mr. Cass Gilbert, a good piece of English sixteenth-century semi-castellated design, the second a scheme for a State Capitol at Boise, Idaho, which has the appearance of being an architectural joke. We ask in amazement and in awe if this design has really been accepted by the lawmakers of Idaho as the design for an actual State Capitol that is some day to have existence in time and space. If so, the situation is amazing and lamentable, for it would be difficult to imagine anything more generally awful than this exhibition of profound architectural incompetence. From the March issue we reprint the design by Messrs. McKim, Mead & White for the monument to the Prison Ship Martyrs, Brooklyn, — less, perhaps, as a piece of architecture than as one of the most poignantly emotional artistic conceptions that has been seen in this country. Nothing more dramatic could be imagined than this wonderful composition.

The principal article in *The Architectural Record* for March is one on the College of the City of New York, for which, as every one knows, Mr. George B. Post is the architect. We have referred many times to this really wonderful piece of design. The photographs are more convincing, even, than the preliminary drawings. The only thing that balks one is the startling contrast between the black trap-rock of the ashlar and the vivid white of the terra-cotta trimmings. In certain instances, notably in the façade of Townsend Harris Hall, one feels that the composition is seriously injured by this brilliant contrast; take, for example, the buttresses which are marked by coigns of the white terra-cotta, while a narrow, irregular line of trap-rock runs down the center. The effect is thin and helpless. Surely these buttresses should be faced wholly with the white material.

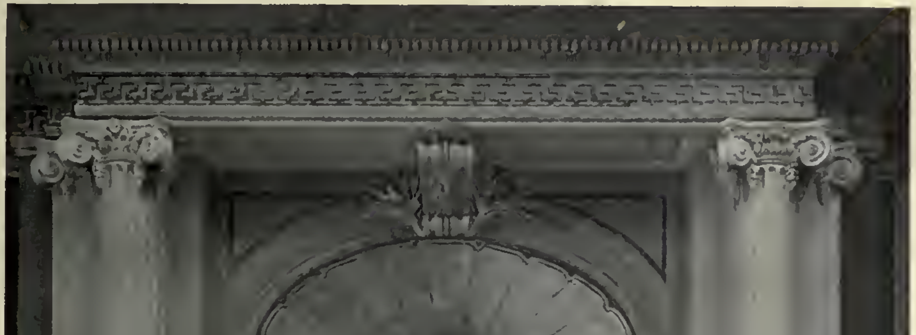
The Architectural Review

Volume XIV May, 1907 Number 5

The Ritz Hotel, London

By George B. Ford

As an example of extreme richness, with the refinement that comes from study, there is probably nothing better in modern work than the Ritz Hotel, Piccadilly, London. It is the work of Méwès and Davis, architects, the former being the designer of the Ritz Hotel in Paris and the Palais des Congrès in the same city.



Fountain in Palm Court.

The Ritz Hotel, near the most exclusive London clubs, faces Green Park. Its façade is strong, dignified, almost severe, yet refined in its Louis XVI. treatment, with its bays running through several stories, its high dormers and tall chimneys, its graceful iron balcony-rails, and its occasional spots of exquisite carving. We are captivated by the delightful terrace, where one can dine almost in the midst of the refreshing coolness of Green Park. We wonder why the mansard roof on the Arlington Street façade descends to the fourth story, until we learn that "Ancient Lights" exacted it. But perhaps more than anything else we are impressed by the unprecedented manner in which the hotel has usurped the sidewalk of Piccadilly, covering it with an arcade similar to those on the Rue de Rivoli in Paris. When we come to examine it, however, we find that the façade is flush with the other façades on the street, that the sidewalk is on the property of the hotel, and that it is the roadway which gains in width, much to the advantage of its generally over-crowded condition. A London architectural magazine, in commenting on it, calls it a good precedent and asks that it may continue. The Norwegian "Standard Gray" granite used on the ground story was chosen for its color, its durability, and its regular surface. The upper stories are all of Portland stone.

We enter from Arlington Street by the main guests' entrance. We mount six steps, pass through a revolving door, and find ourselves in a large circular vestibule. On the right is the clerk's desk, with a place for keys, letters, etc. Directly opposite, on the left, is the main stairway, flanked on the right by two passenger-elevators and on the left by a room used by the clerical staff. But what holds our attention on entering is not the objects immediately around us, but the long vista which opens before us under the receding arches of the long gallery, leading the eye through the glass door to the restaurant, through the large windows giving on the terrace, far out into the luxuriant greenness of the Park. We wander down the gallery. A group of beautifully upholstered Louis XVI. chairs, a happily designed sofa, tempt us to linger. In fact, the charm of the delicately toned Savonnerie carpet that runs the length of the hall, designed as it was especially for the hotel, of the exquisitely carved gilt-bronze lamp-brackets, and of the rich hangings and furnishings, enhanced, as they are, by the simplicity of the *stuc pierre* walls, would entice us to linger here, were it not that the eye suddenly lights on a new vista; for through what at first appears to be a window there opens before us, in a flood of light, a garden, gay with many plants and palms. We go a little farther down the gallery, mount three steps to the left past two marble Ionic columns, and find ourselves in a garden enclosed in walls of gray-white Echaillon stone, relieved as to panels and to cornice by a gilt wood lattice happy in its arrangement and proportions. Yet so open is the room, with its ceiling of glass in a frame of wrought iron, with its large French windows in their frames of gilt bronze, with the broad entrance and windows to the gallery, and the many plate-glass mirrors set in gilt-bronze frames, that there is no feeling of being shut in. The outdoors feeling continues in the lamps, two beautiful works in wrought iron bright with gilded and painted foliage and flowers. Most striking and attractive of all, however, is the fountain directly opposite the en-

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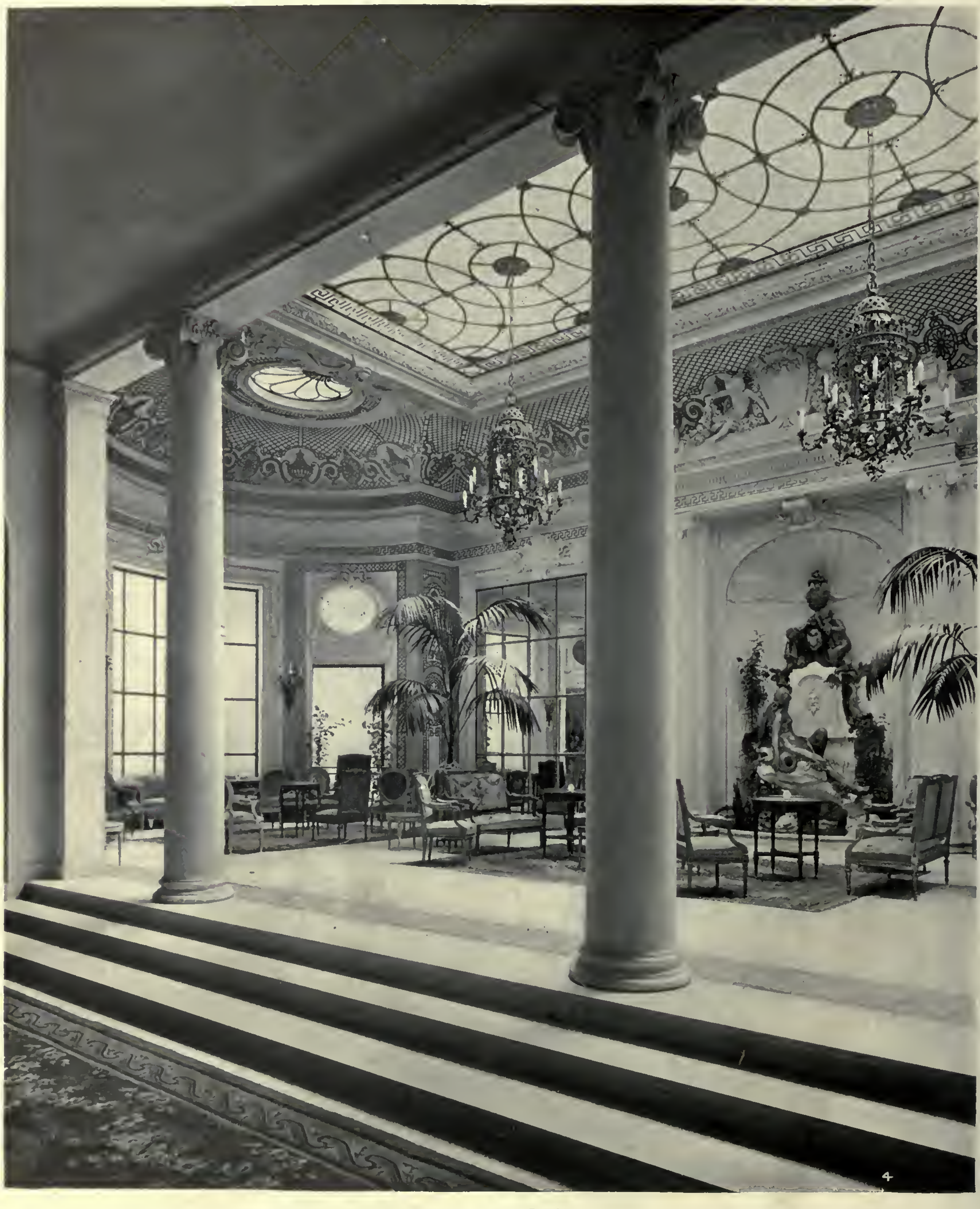
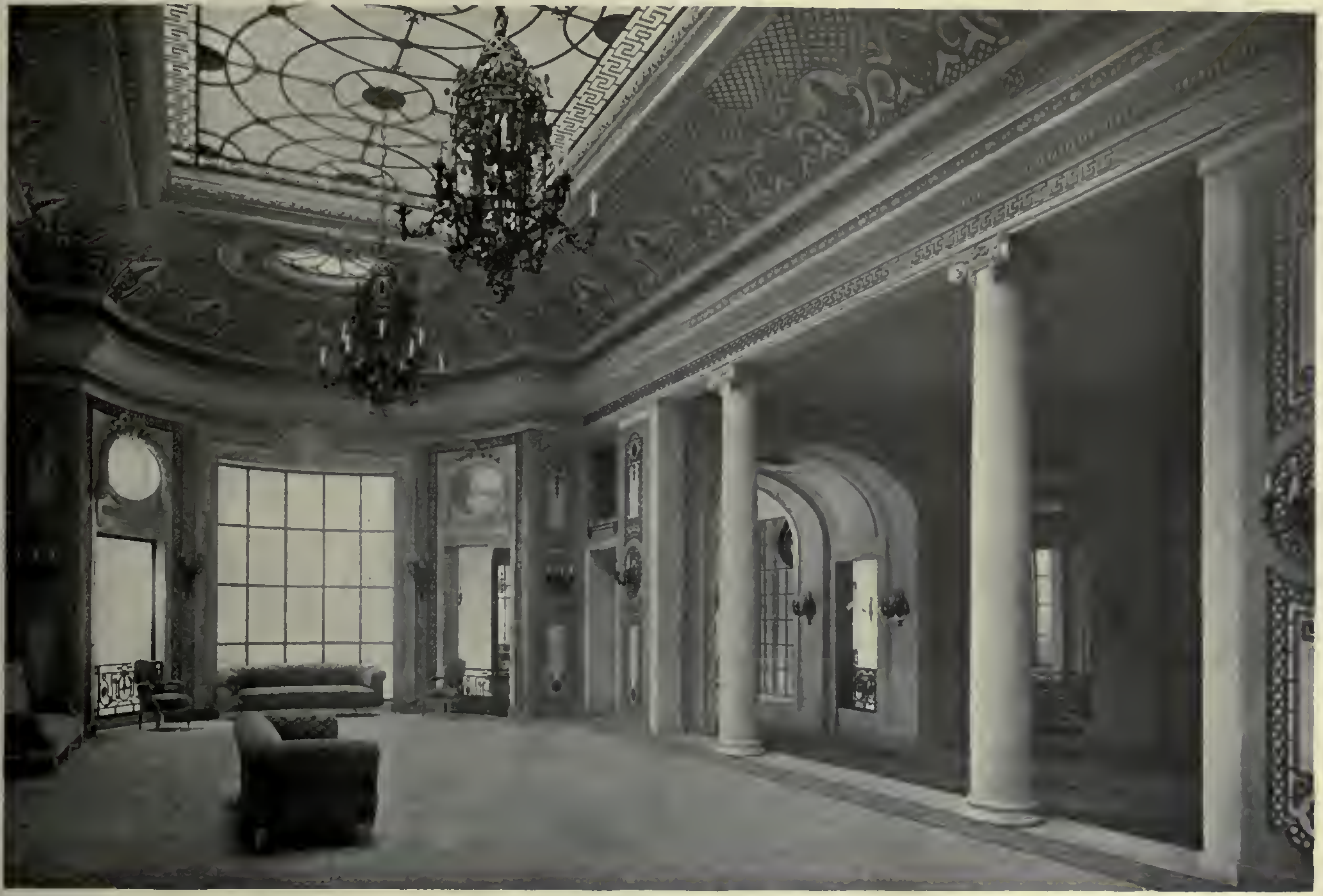
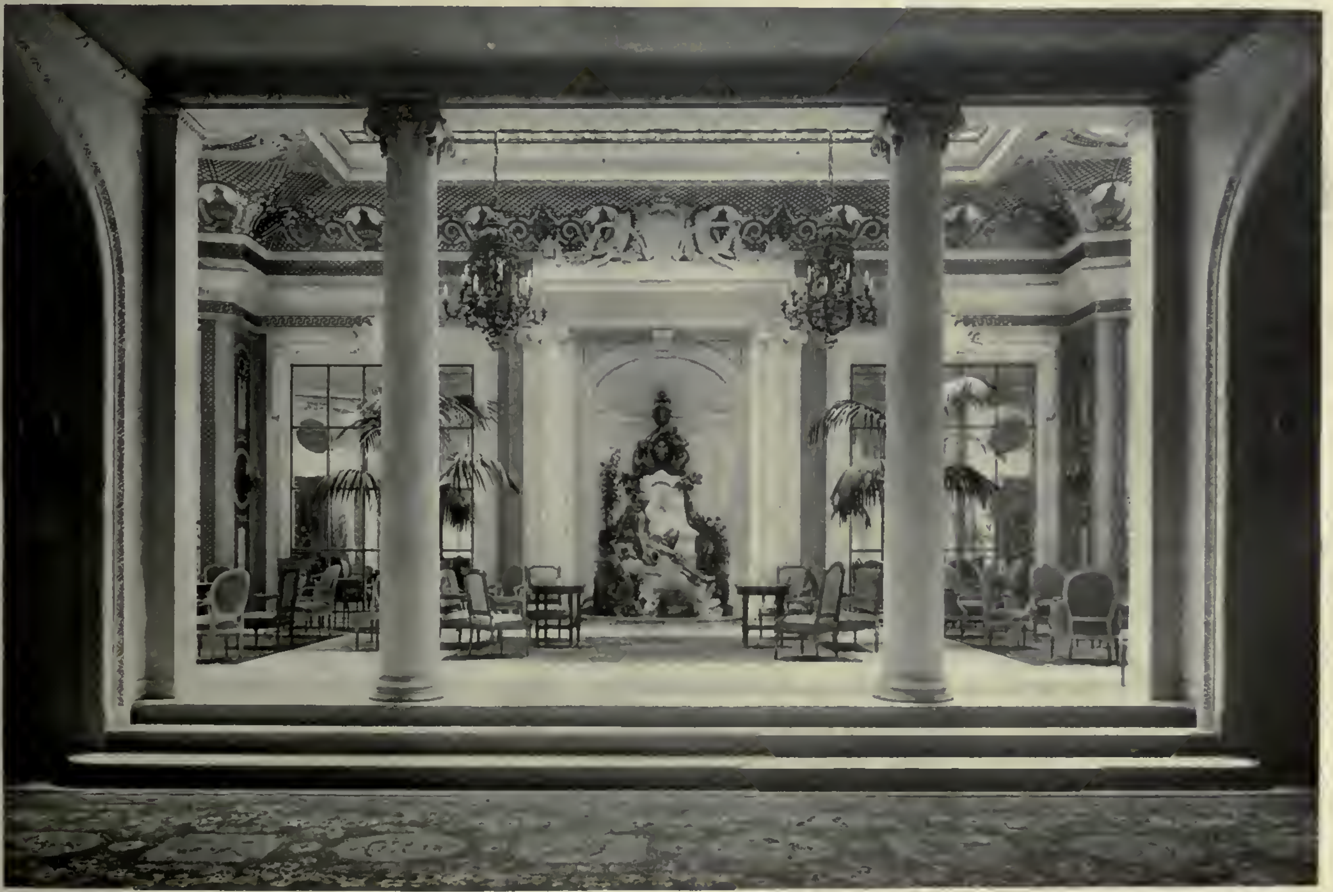


Palm Court from Corridor.

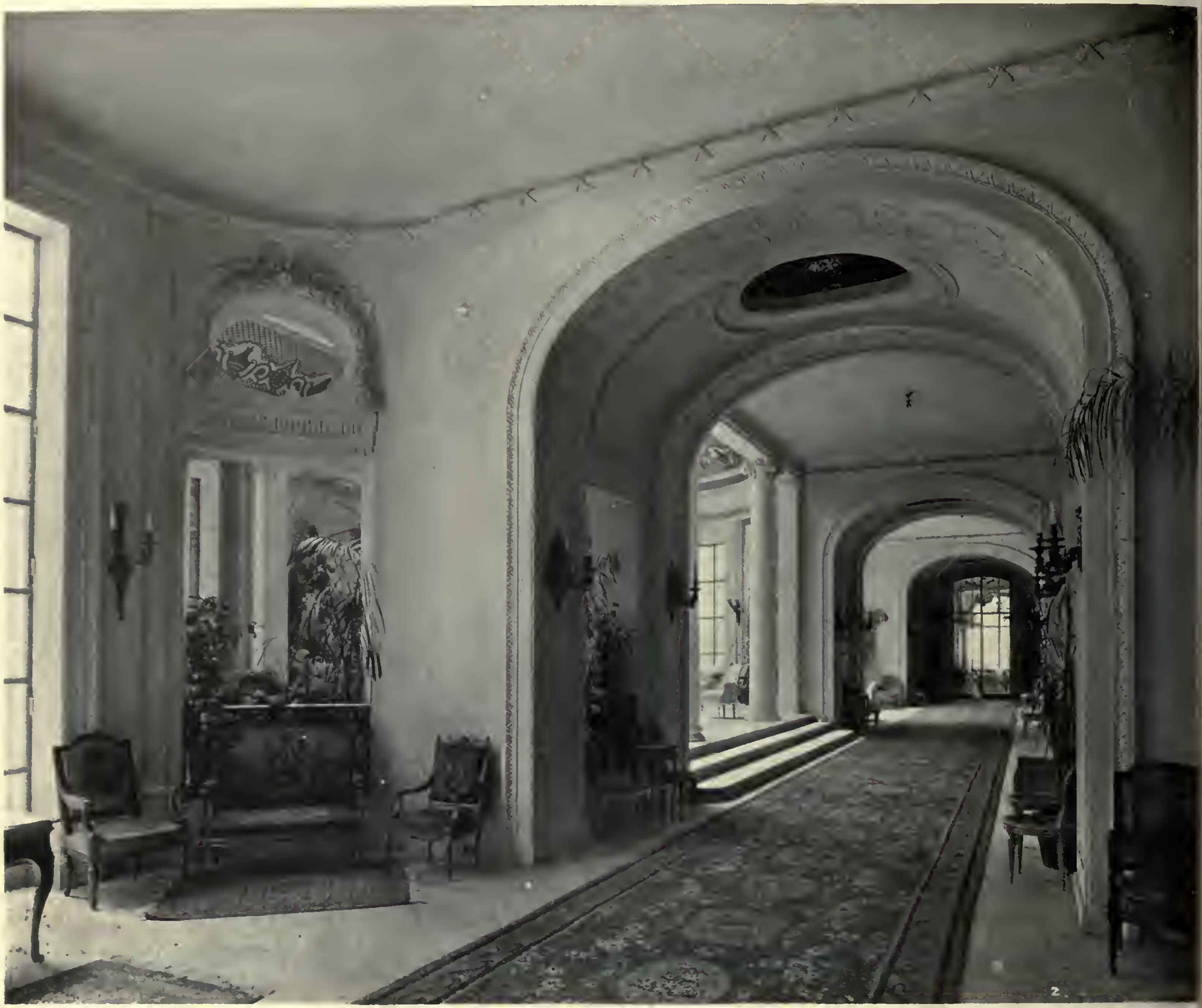
trance, with the refreshing prattle of the water, which flows from the vase in a miniature waterfall to the basin beneath. The happy contrast of the gilt repoussé lead of the graceful figure and its frame of aquatic foliage, tritons, and armorial bearings against the Echaillon stone, together with the pleasing proportions of the enclosing niche and order, give this fountain a charm quite its own. With its tasteful and inviting Louis xvi. furniture this room becomes a most attractive spot in which to meet a friend. Perhaps the Winter Garden, for so it is called, is seen to best advantage on entering the hotel by the vestibule directly opposite, in the middle of the Piccadilly front, for it is by this entrance rather than the other that visitors enter the hotel, and it is particularly for visitors that this



Interior of Palm Court.



Palm Court from Corridor.

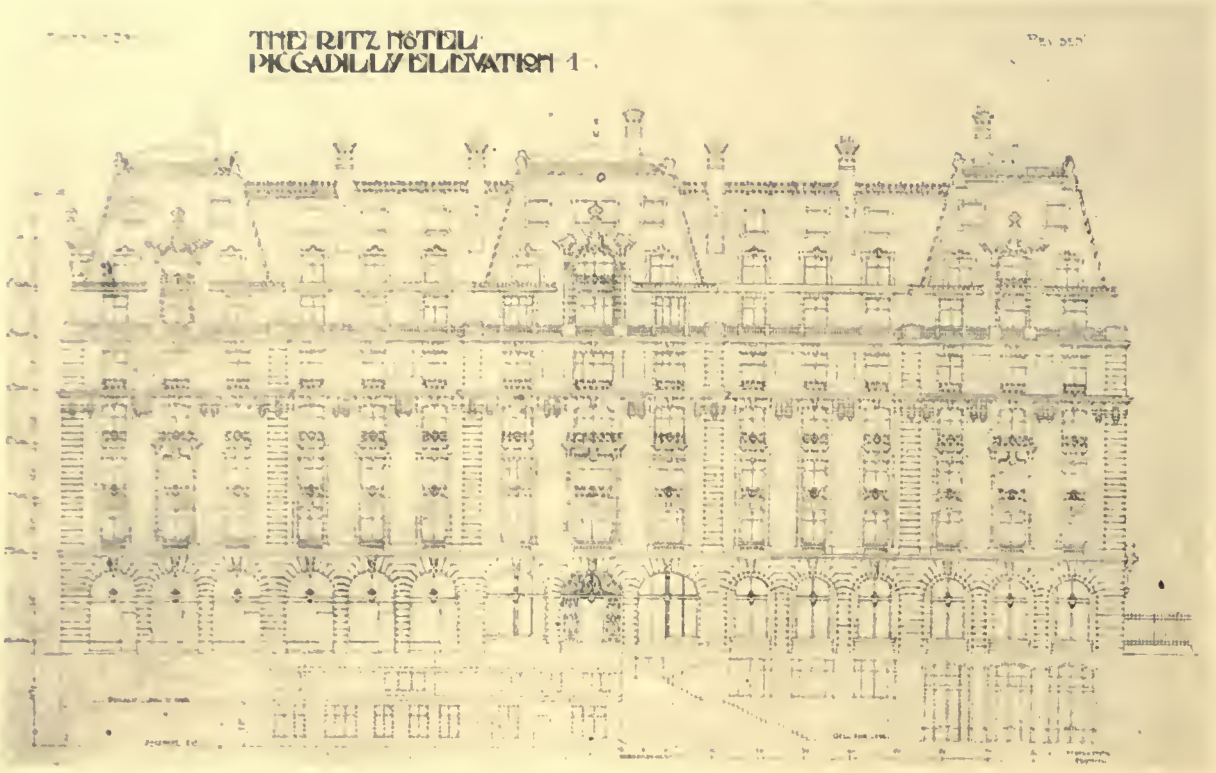


Entrance Corridor.

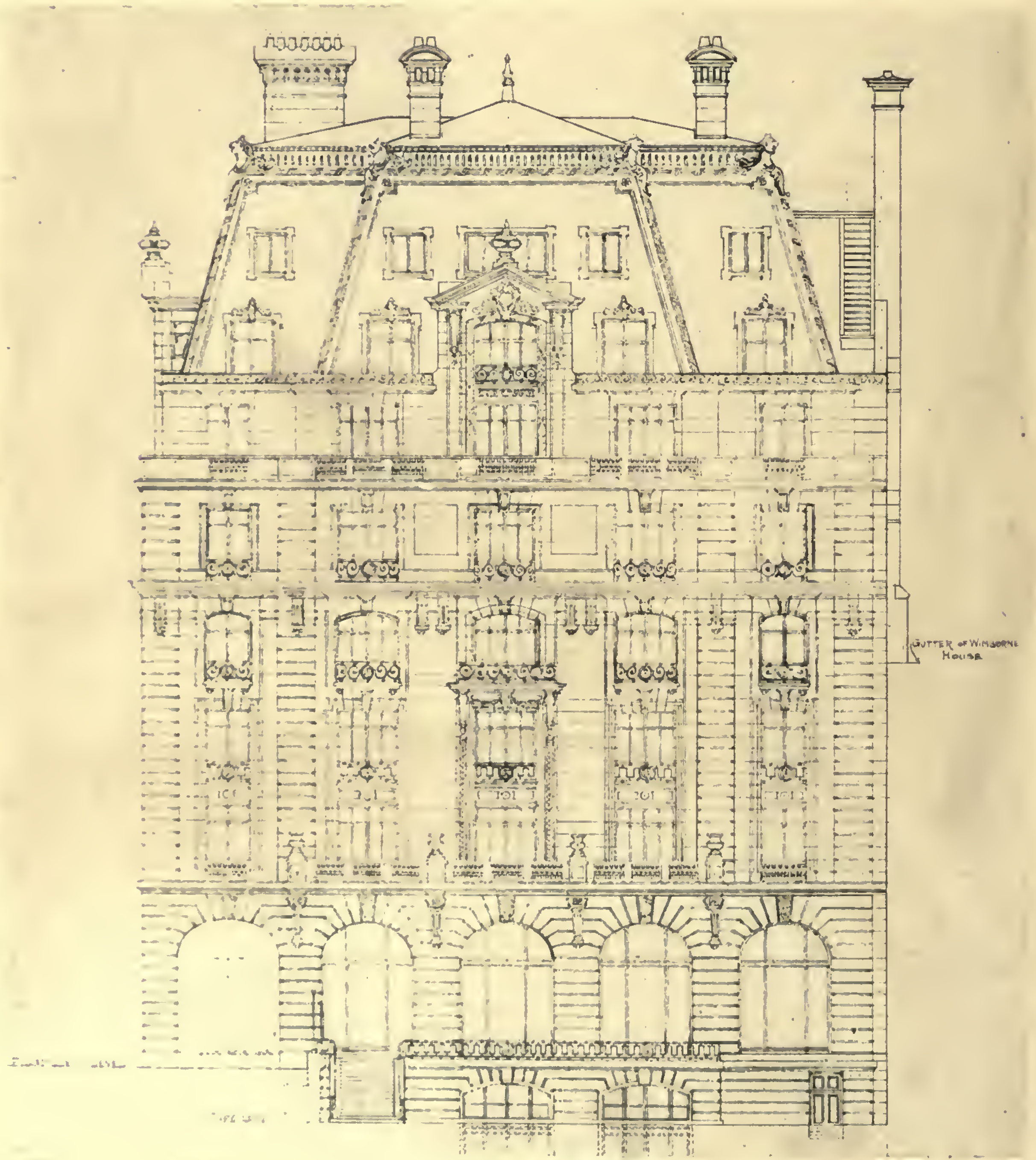
room is intended. This vestibule gives direct access to a ladies' cloak-room and retiring-room, to a men's check-room, and to a special stair leading to the Grill Room in the basement. We must notice in passing how the fresh air enters the room by the lattice grilles under the console wall-tables and leaves by the lattice ovals over the doors.

Let us return to the gallery and continue on toward the restaurant. The glass doors to the latter are guarded on either side by a life-size figure in bronze-vert, resting on pedestals of polished Echaillon stone. They hold clusters of six lamps in gilded bronze. Before us is the restaurant, its further wall opening on the Park with four elliptical-headed French windows filled with plate glass set in bronze frames. Everything is rich in material and design: the handsomely wrought service, the choice flowers, the rich yet quiet Louis xvi. furniture, the soft, delicately tinted carpets, the walls all paneled with rare yet harmonious marbles — brèche d'Alep, rose de Norvege, vert de Suede, and veined statuary marble — relieved on all the piers by bronze brackets, each of five lamps, similar to those in the gallery, or by panel designs in gilt-bronze torches, arrows, and crowns. More especially is our attention drawn to the ceiling, a gala ceiling, inspired by the print of St. Aubin called "Le Bal Parè et Masquè." The center, a great oval blue sky with light clouds enclosed within a frame of gilt, and completed at either end by small circles filled with delicate roses, serves as a background for the sixteen floral crowns suspended from it. These, with their many lights hidden among a mass of flowers an foliage with their connecting garlands of bronze flowers, give th room a peculiarly festive character. A feature has been made o the wall opposite to Piccadilly, a shallow recess in the middle bein made to receive a buffet of brèche d'Alep with garlands of gilde bronze. On this, against a tapestry background, is a life-size grou in gilded lead of "Thames and the Ocean," the Ocean a femal figure catching in a shell the water coming from a vase held b Thames.

But there are other rooms to see. From the end of the restauran nearest Piccadilly we pass through a vestibule flanked on either sid by a life-size figure in terra-cotta on a pedestal festooned with ribbons and flowers in carved gilt bronze, all canopied by a shell-toppe niche, through glass doors with frames of chased bronze, into th lovely private dining-room, all in pale green and gold. Simple an dignified in mass, yet most rich in its carved and gilded details, recalls the charm of the beautiful wood interiors of the Petit Triano Three large windows on Piccadilly light the room. Between the are two dressers with slabs of Fleur de Pecher marble supported o consoles of gilded wood. In the middle of the opposite wall a fireplace with a mantel in pink *cipollino* marble with gilt-bronze ornamentation gives a homelike character to the whole. Above is Louis xvi. mirror, on either side of which is a richly carved pan with an oval gilt lattice grille above and a rectangular grille belo both supplying fresh air. Similar but smaller inlets are found



PICCADILLY ELEVATION.



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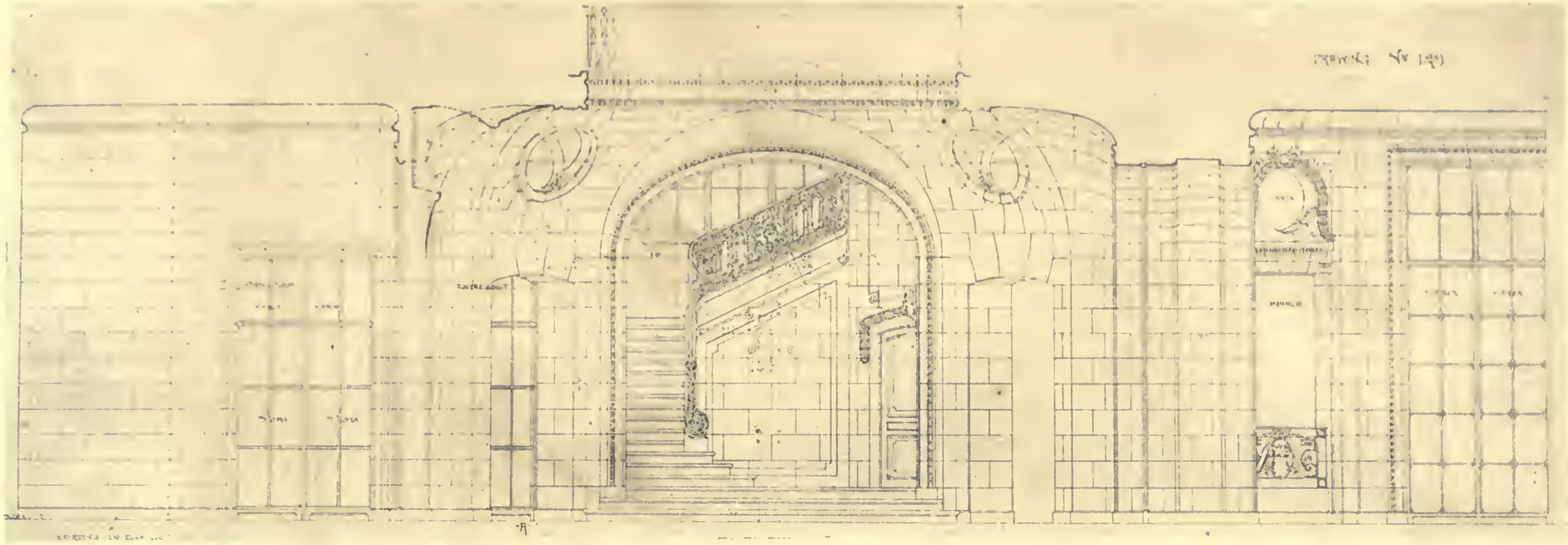
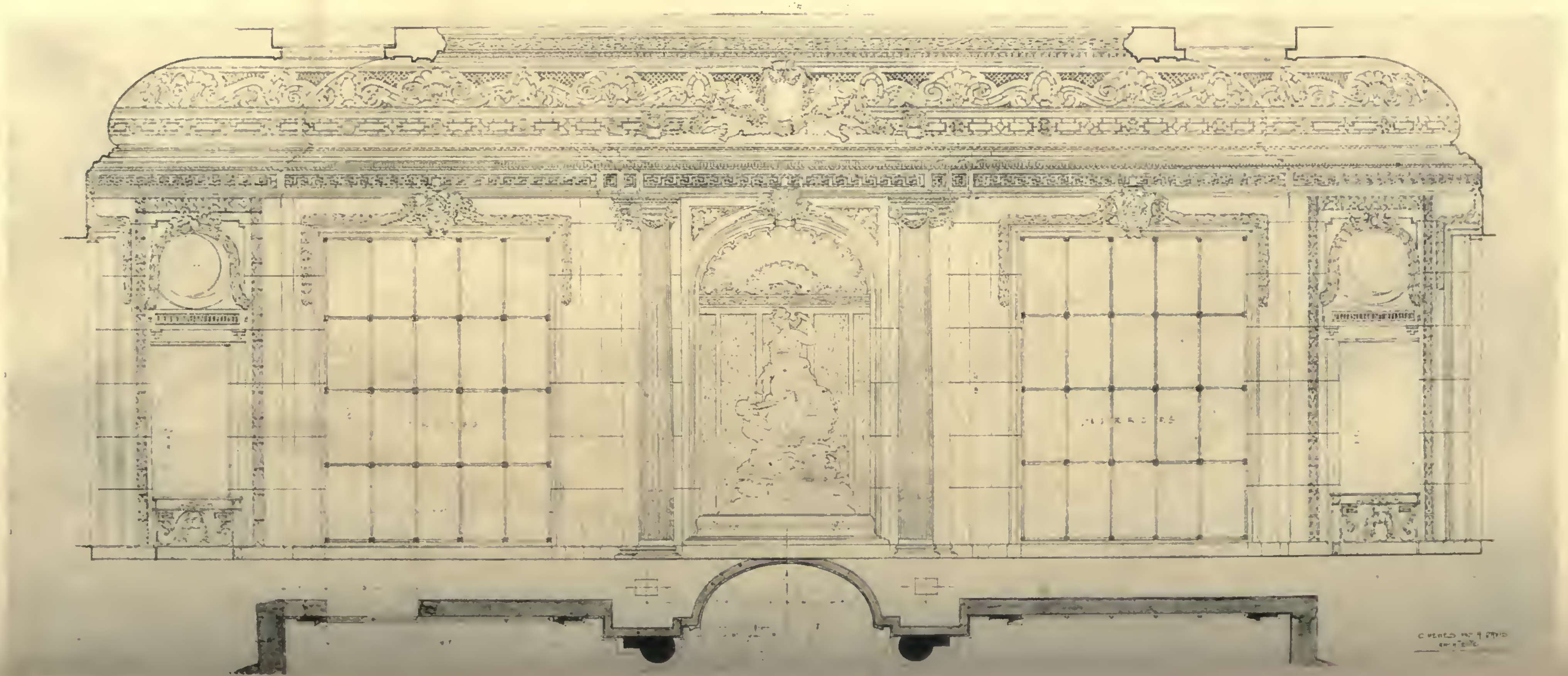
GREEN PARK ELEVATION.

THE RITZ HOTEL, LONDON.

Méwès and Davis, Architects.



HOTEL ENTRANCE AND LOUNGE.



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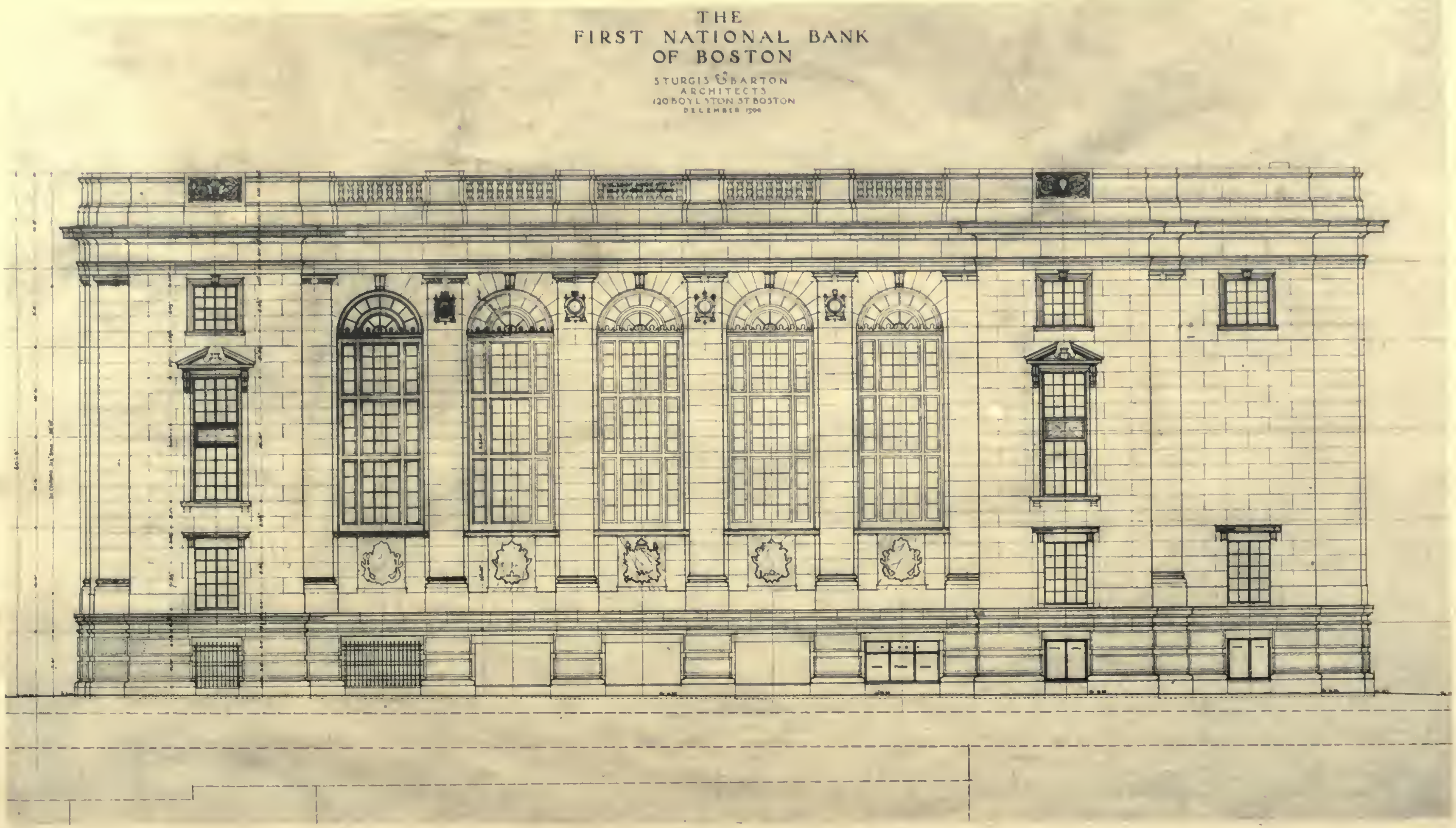
WINTER GARDEN.



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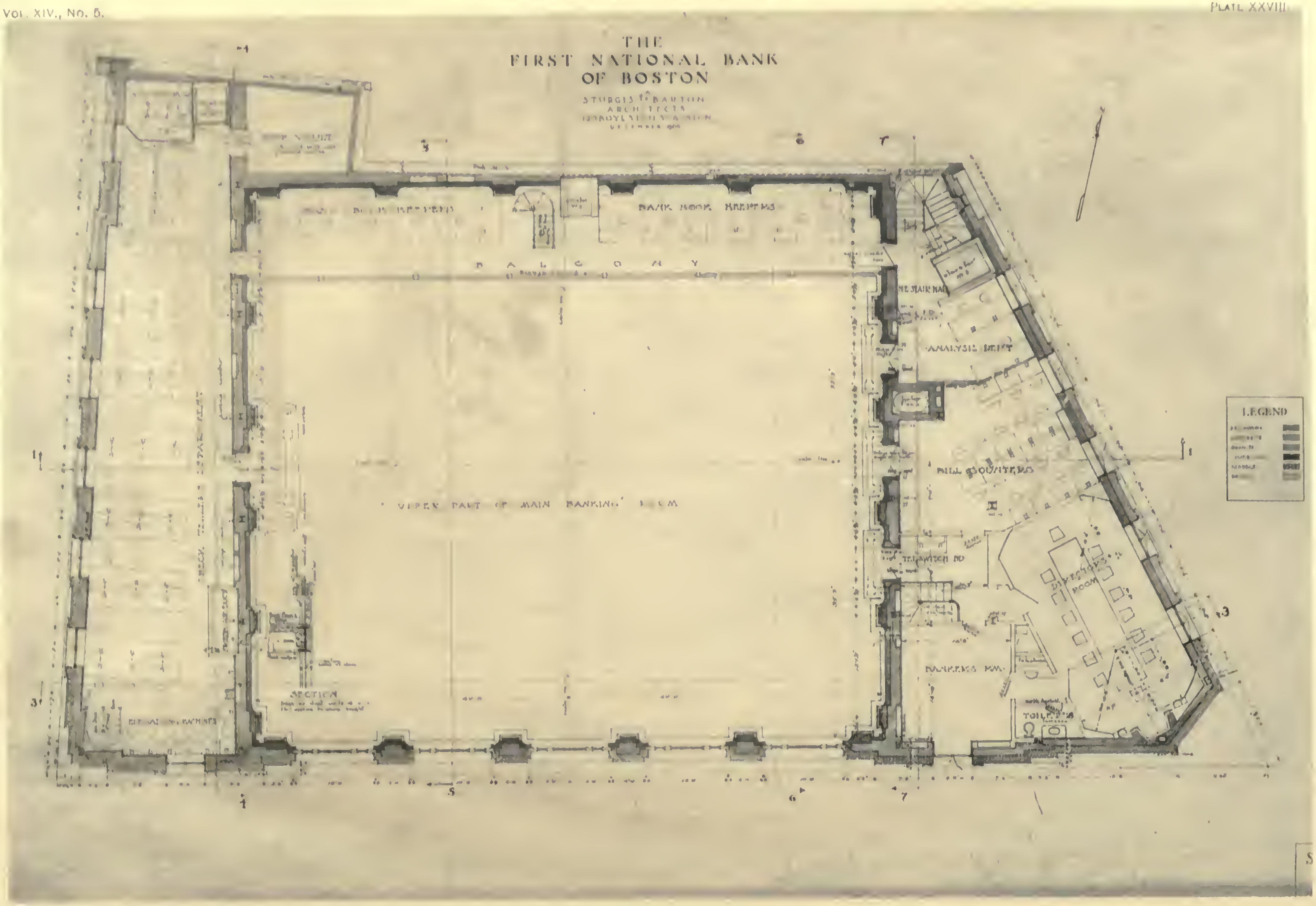
FRANKLIN STREET ELEVATION

THE FIRST NATIONAL BANK OF BOSTON, BOSTON, MASS

Sturgis & Barton, Architects.



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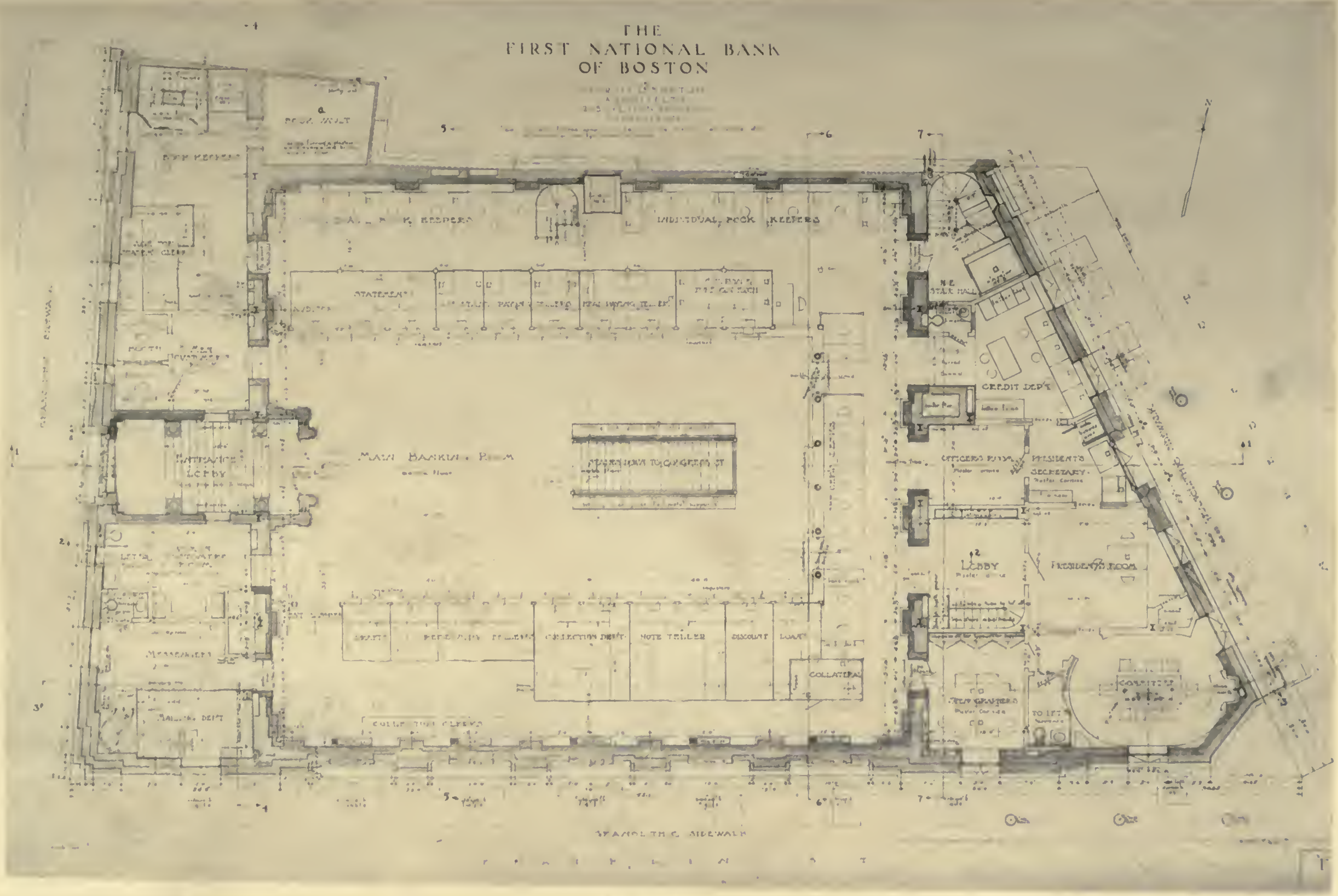
SECOND FLOOR PLAN.

THE FIRST NATIONAL BANK OF BOSTON, BOSTON, MASS

STURGIS & BARTON, ARCHITECTS.



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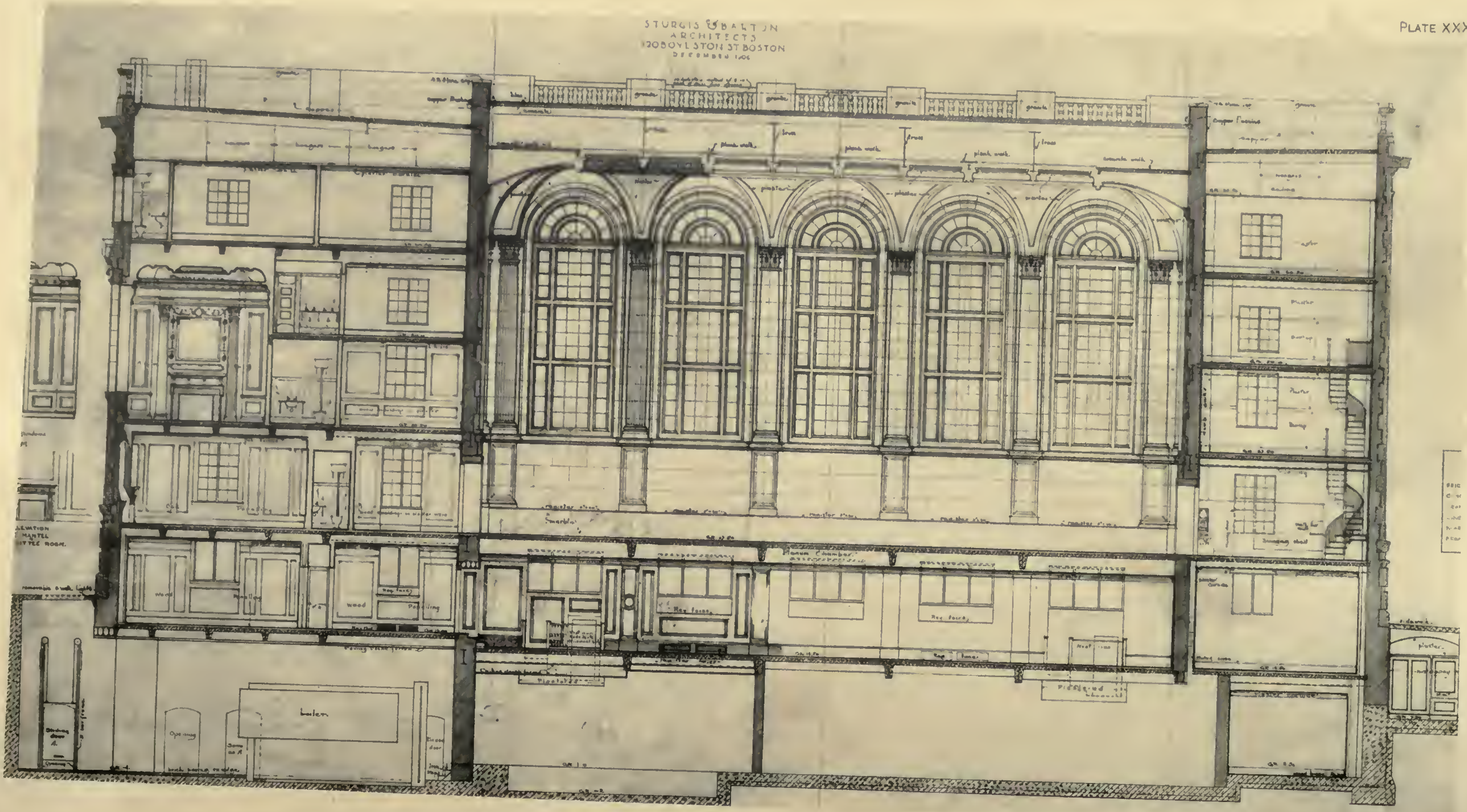
FIRST FLOOR PLAN.

THE FIRST NATIONAL BANK OF BOSTON, BOSTON, MASS.

Sturgis & Barton, Architects.



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LONGITUDINAL SECTION, LOOKING SOUTH.

THE FIRST NATIONAL BANK OF BOSTON, BOSTON, MASS.

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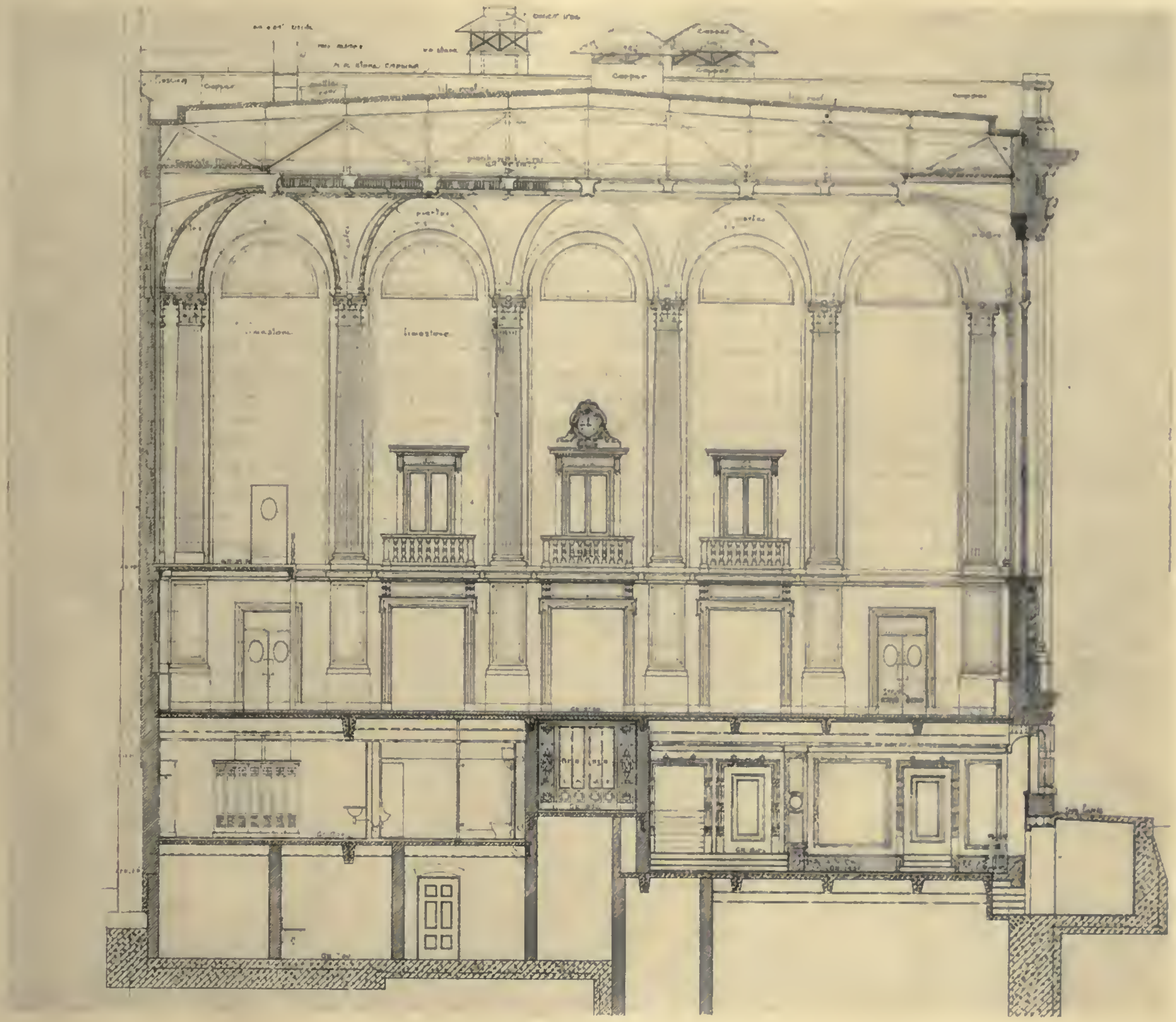
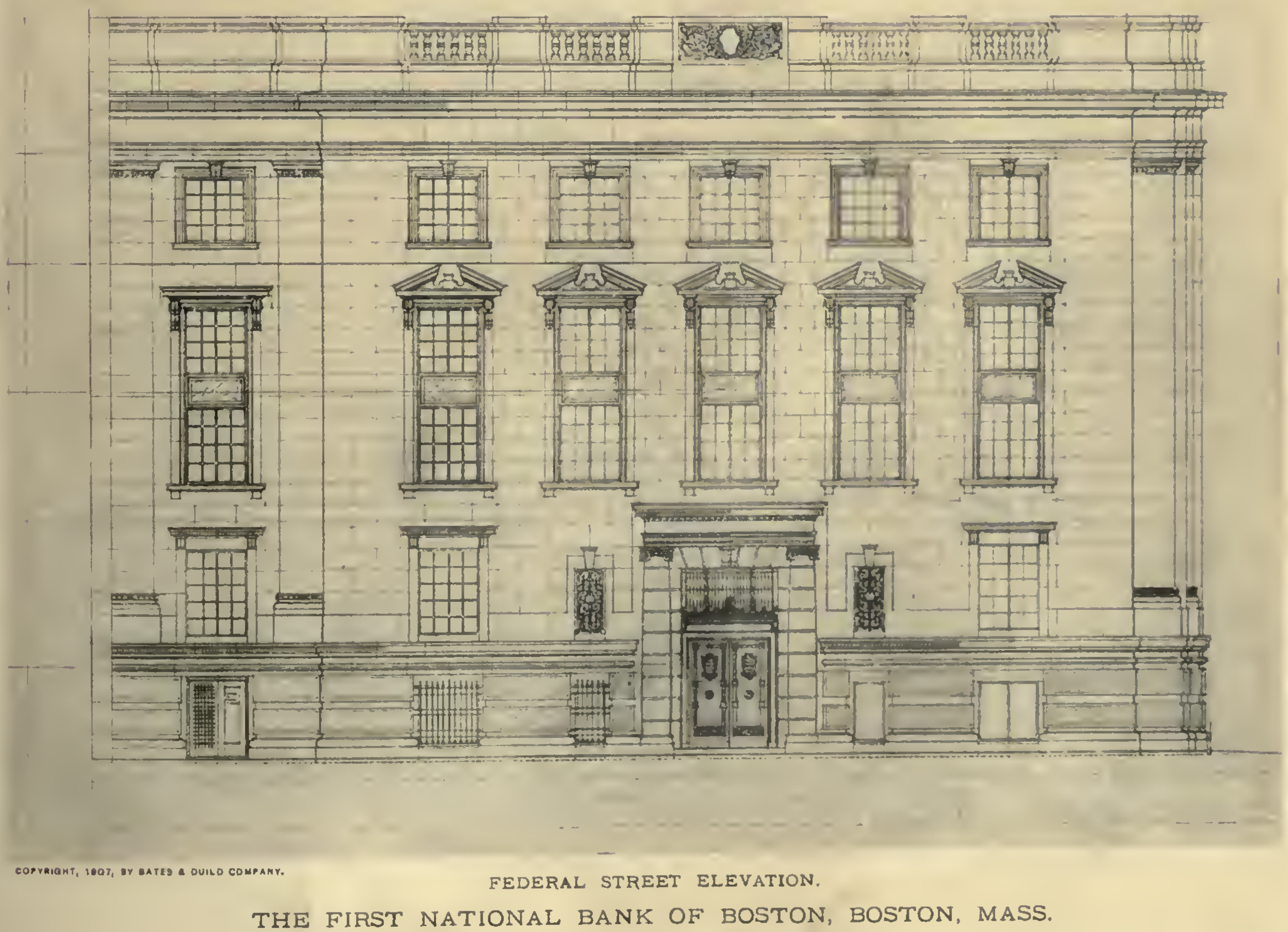


TRANSVERSE SECTION, LOOKING EAST.



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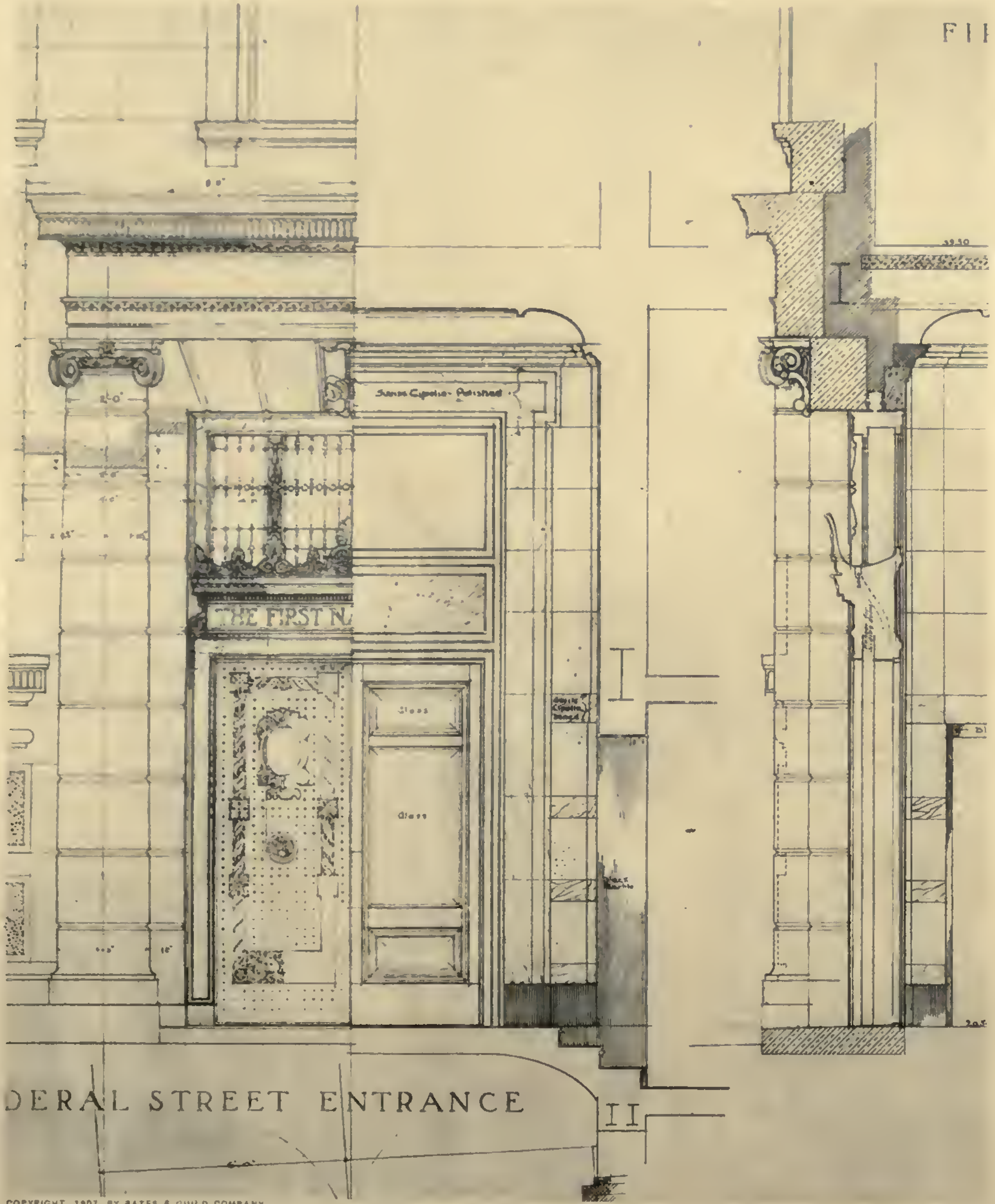
FEDERAL STREET ELEVATION.

THE FIRST NATIONAL BANK OF BOSTON, BOSTON, MASS.

Sturgis & Barton, Architects.

Vol. XIV., No. 5.



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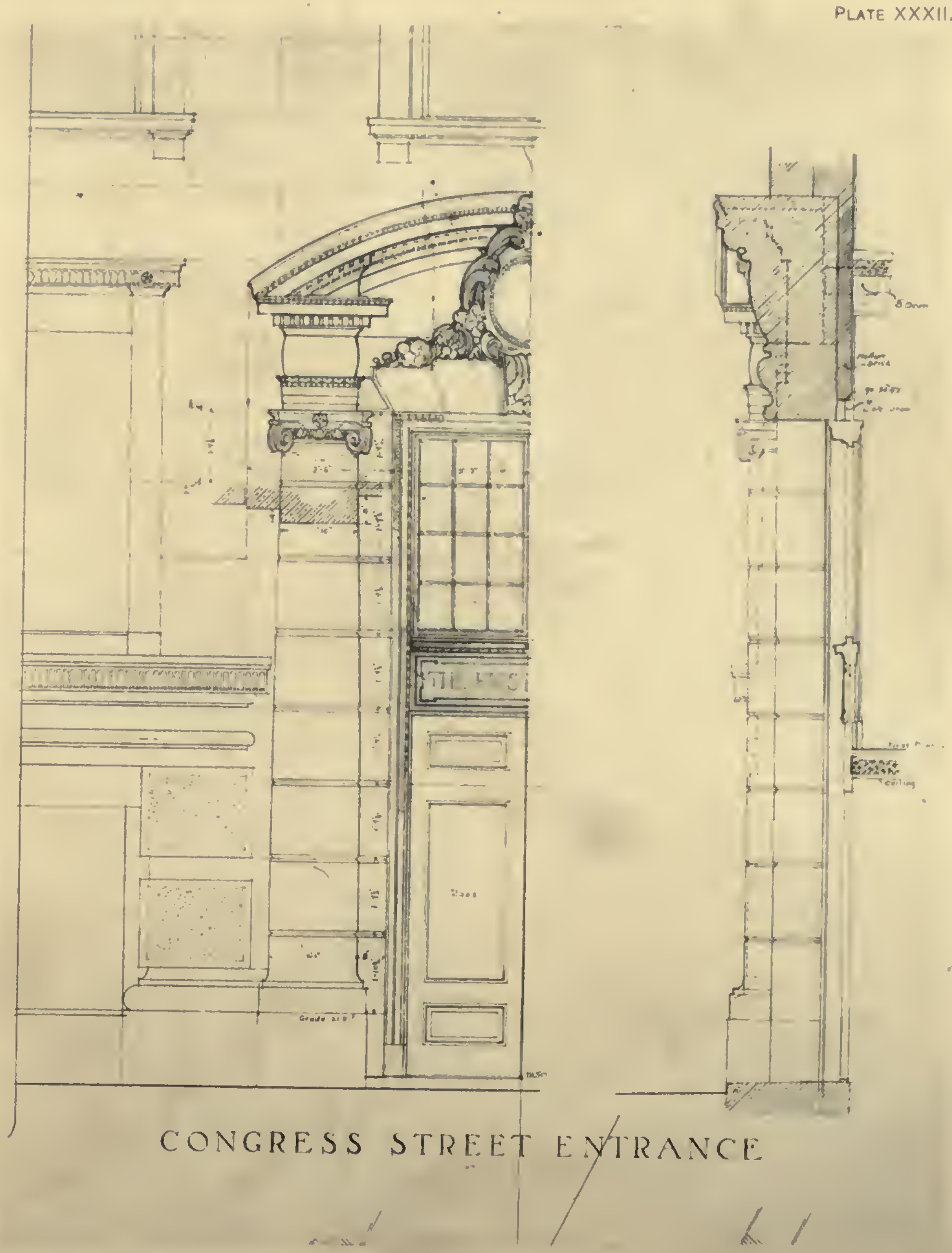
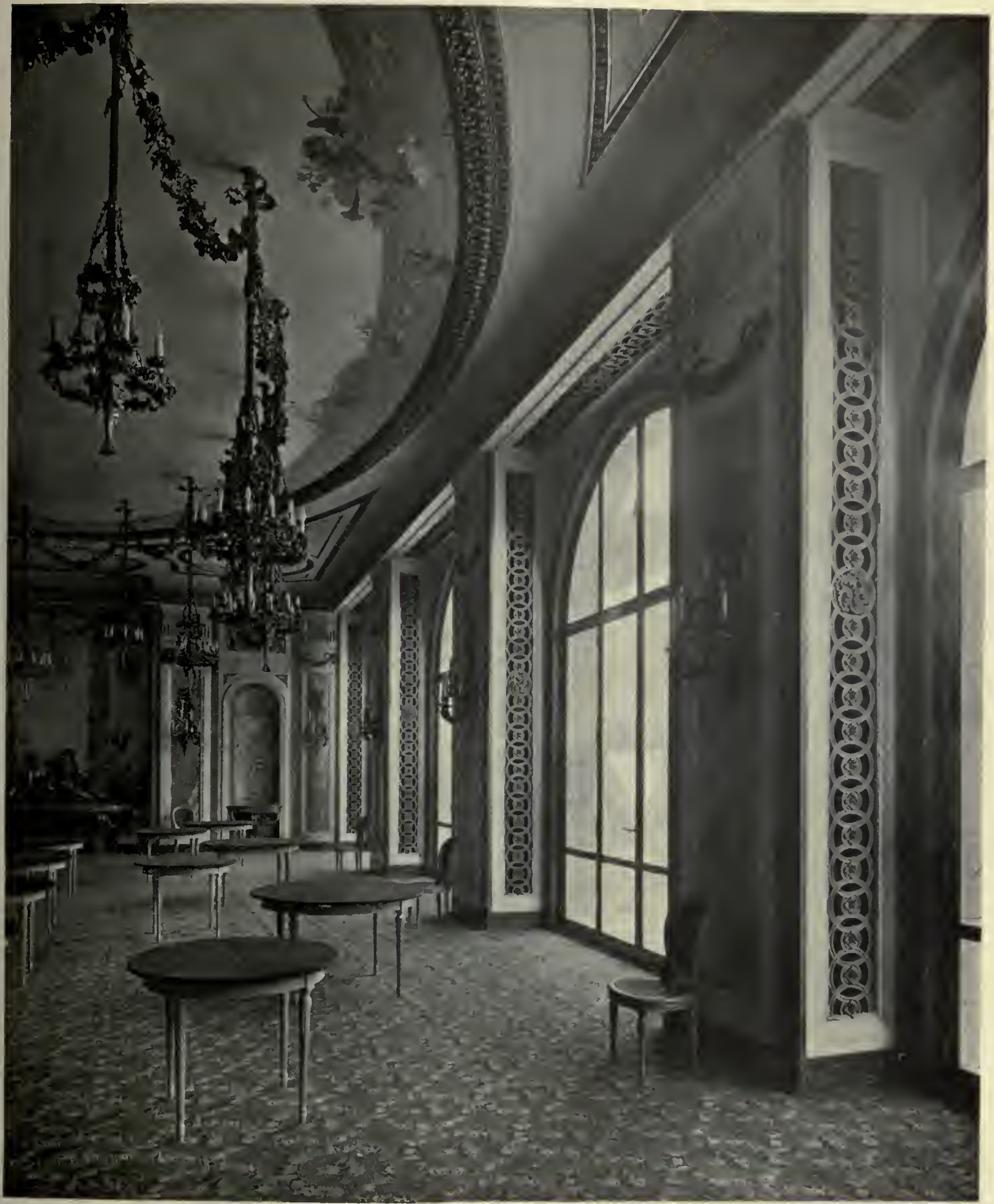
FEDERAL STREET ENTRANCE.



CONGRESS STREET ENTRANCE.

THE FIRST NATIONAL BANK OF BOSTON, BOSTON, MASS.

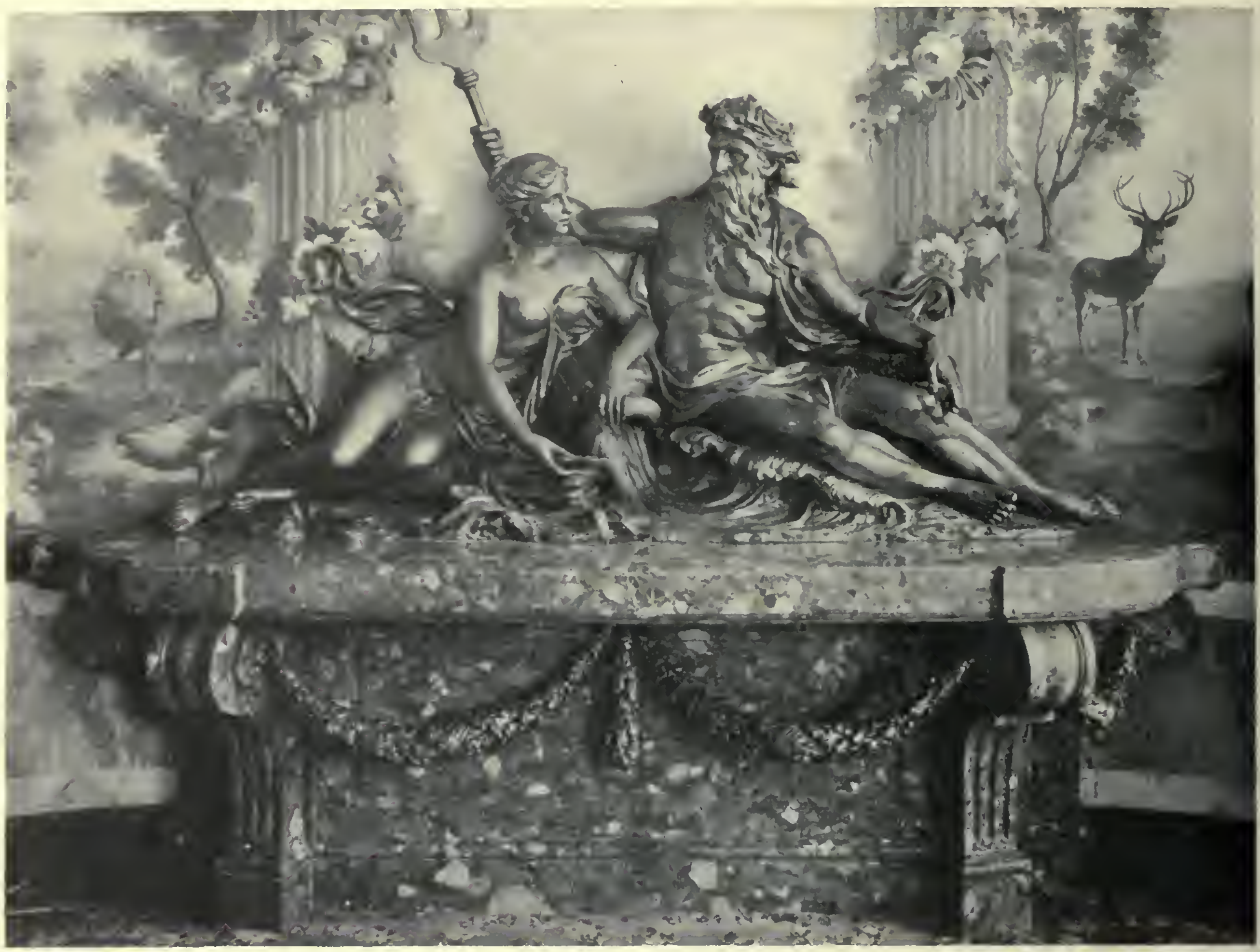
Sturgis & Barton, Architects.



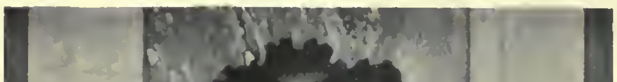
Dining-room.

the upper part of the window-jambs. Two glass doors and a mirror framed in chased bronze, together with two dressers, complete the treatment of the room. The ceiling is plain, with two splendid chandeliers of bronze with glass pendants, which with the softer glow of the bracket-lamps most effectively light the room at night.

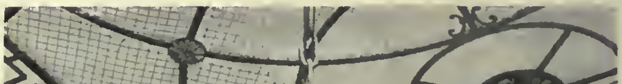
We leave the private dining-room, cross the hall, and descend past the lower ground floor to the basement, to find ourselves in a large hall all in white. It is the banqueting-hall, capable of seating six hundred people. A raised stage at one end makes it a charming place for a concert or for private theatricals, while the polished oak floor makes it suitable for private dances. Exquisitely carved motives of roses, laurel, and musical instruments



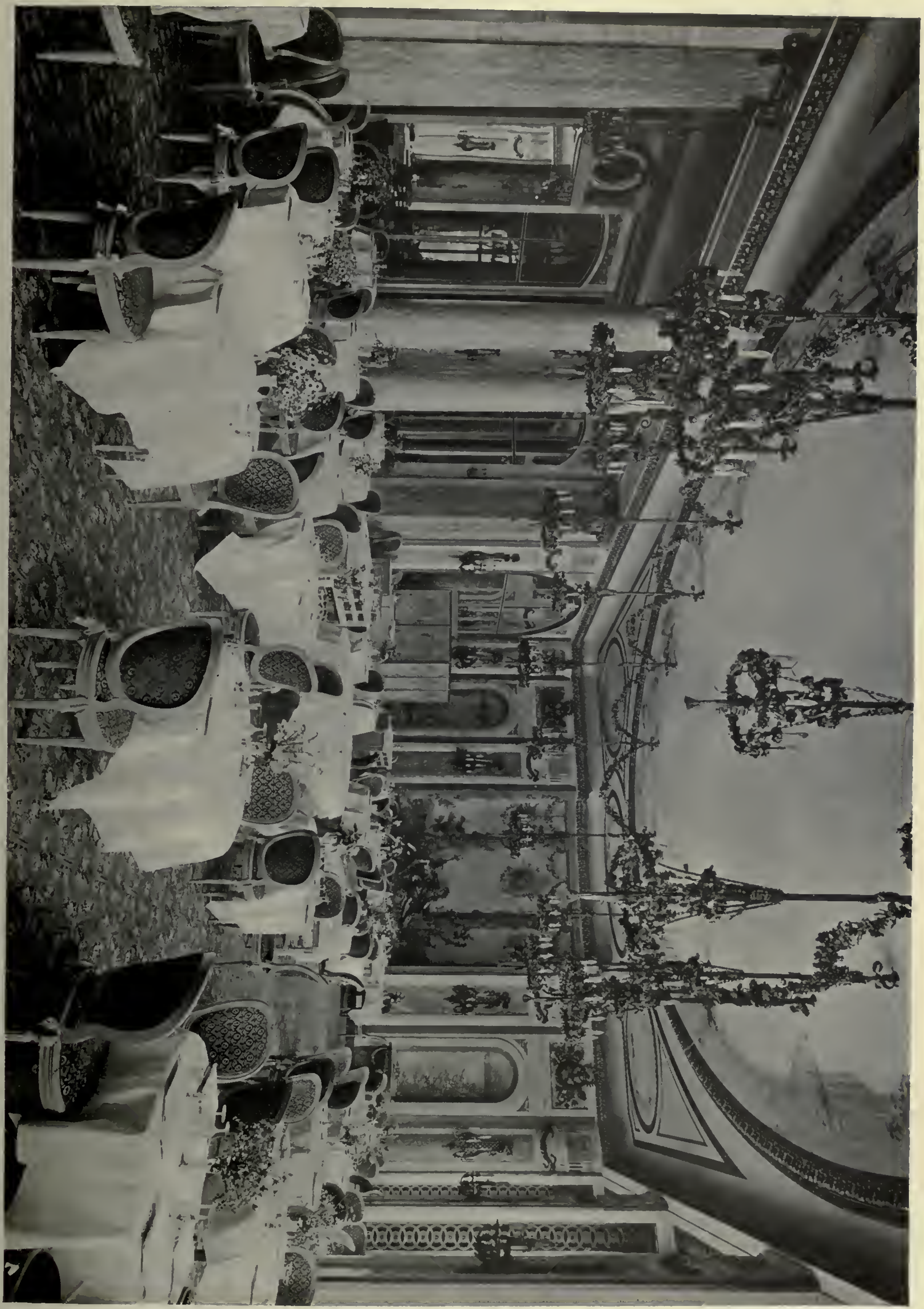
Marble Dresser and Gilded Lead Figures in Restaurant.



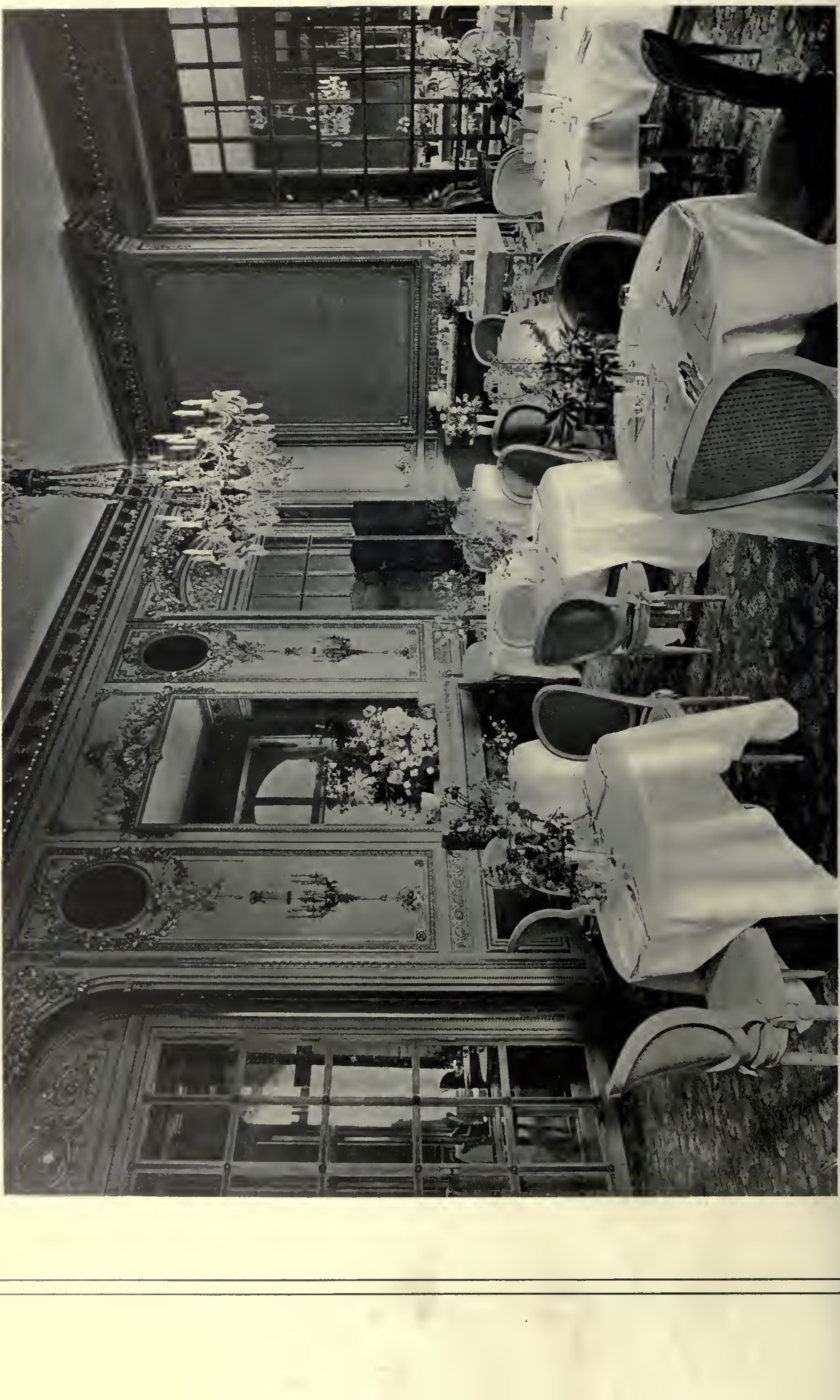
Bronze Lamp Bracket in Restaurant.



Louis XVI. Electrolier in Palm Court.

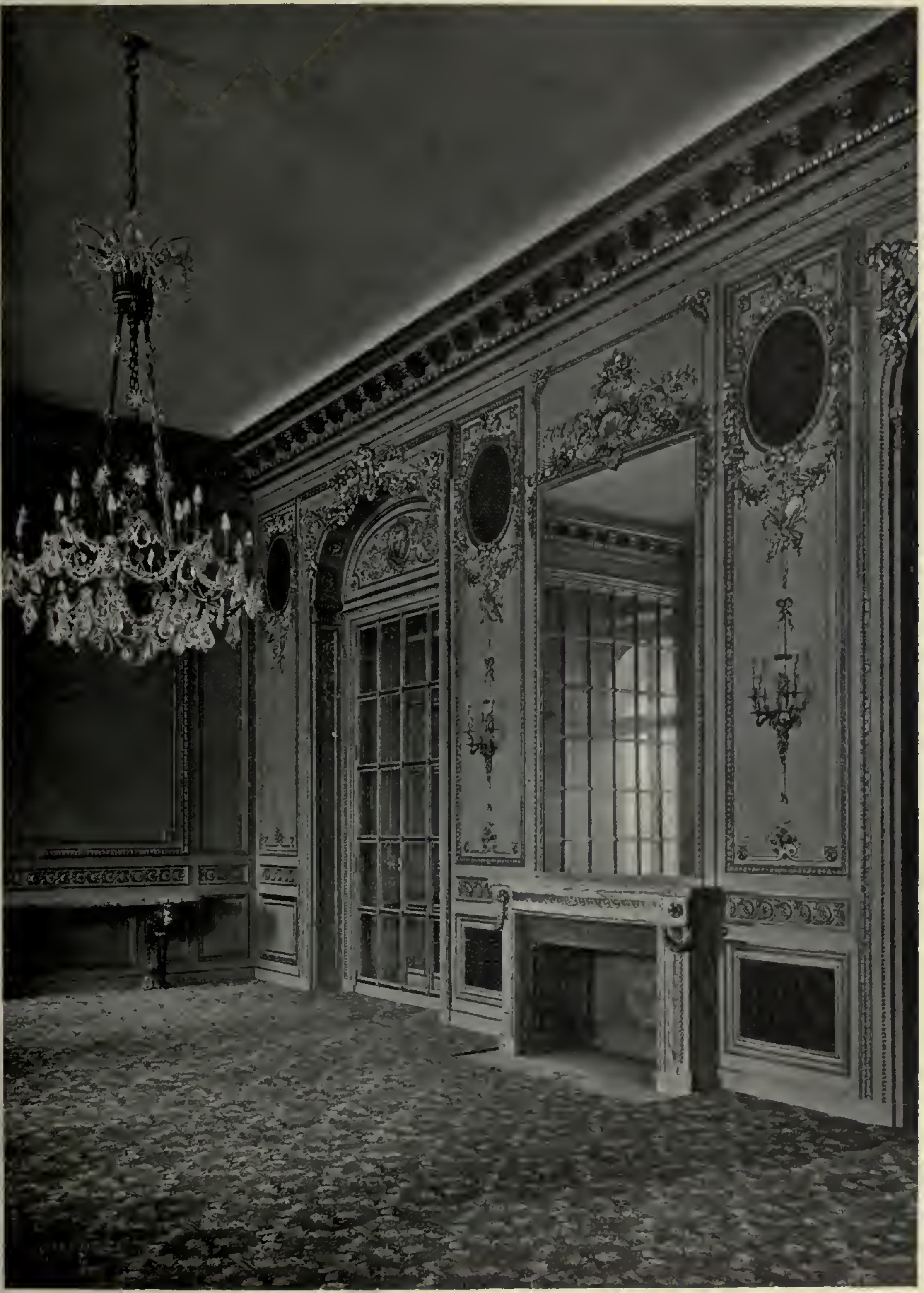


Dining-room.



Private Dining-room.

ive play to the ivory white of the wood and plaster paneling. The iling is an ellipse, framing soft-tinted clouds. As it is meant to e seen only by artificial light, a special feature is made of the bril-ancy of the glass chandeliers and the bracket-lights reflected on ll sides in plate-glass mirrors. Ventilation is amply provided by e many grilled openings in the ceiling and in the soffits. The one lieving note of color is in the masses of bright flowers and plants rouped at many oints about the om.

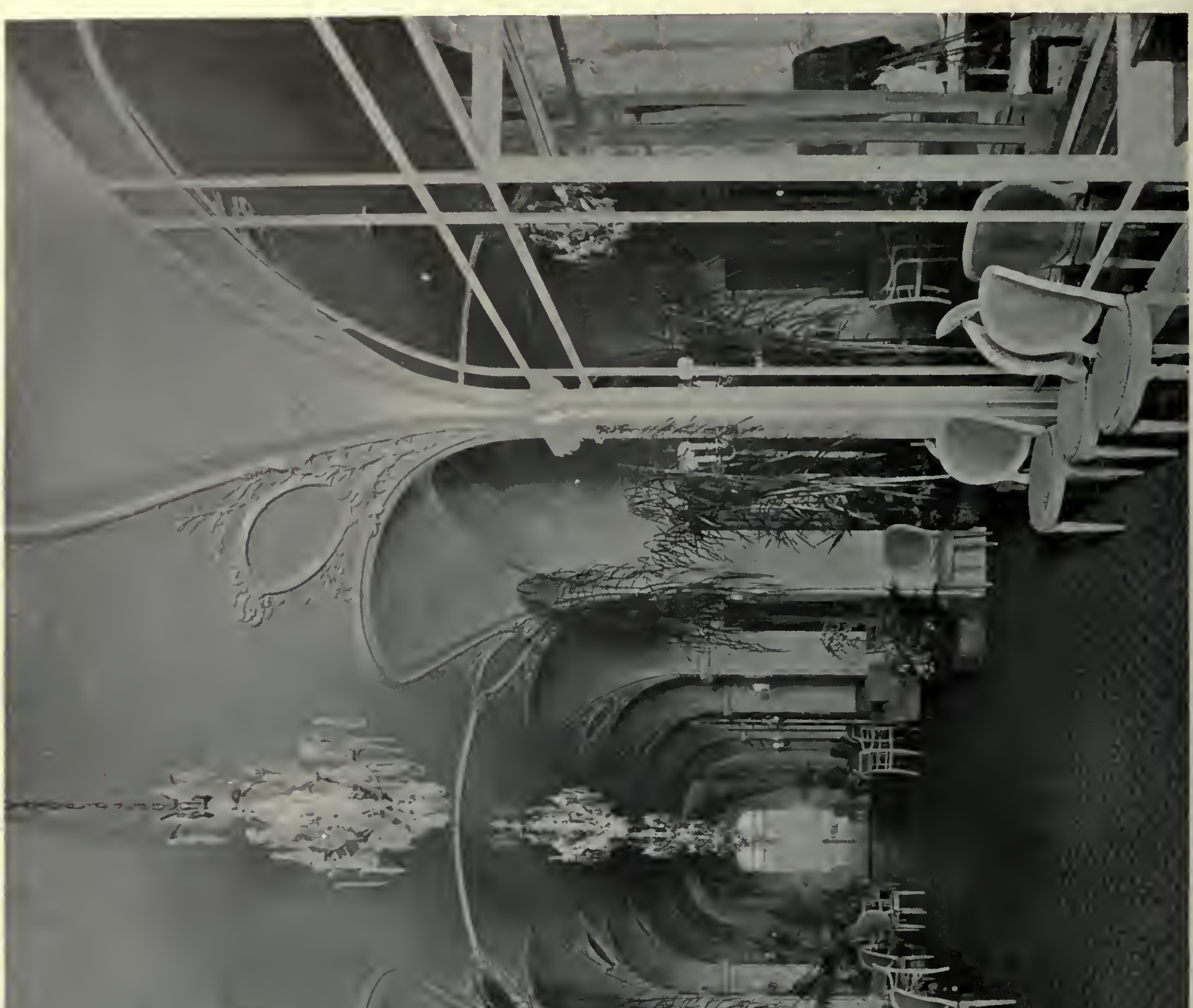

Private Dining-room.

Leading from is at the end pposite the age, a descent three steps ings us to the ng dining-galry and Grill oom beyond. his, like the nqueting-galry, is all in ory white, a nse of openss being given the great irrors filling e whole wall either side. he lighting, the ntilating, and e decoration e all similar to at in the hall, t a soft carpet kes away the rdness of the her room.

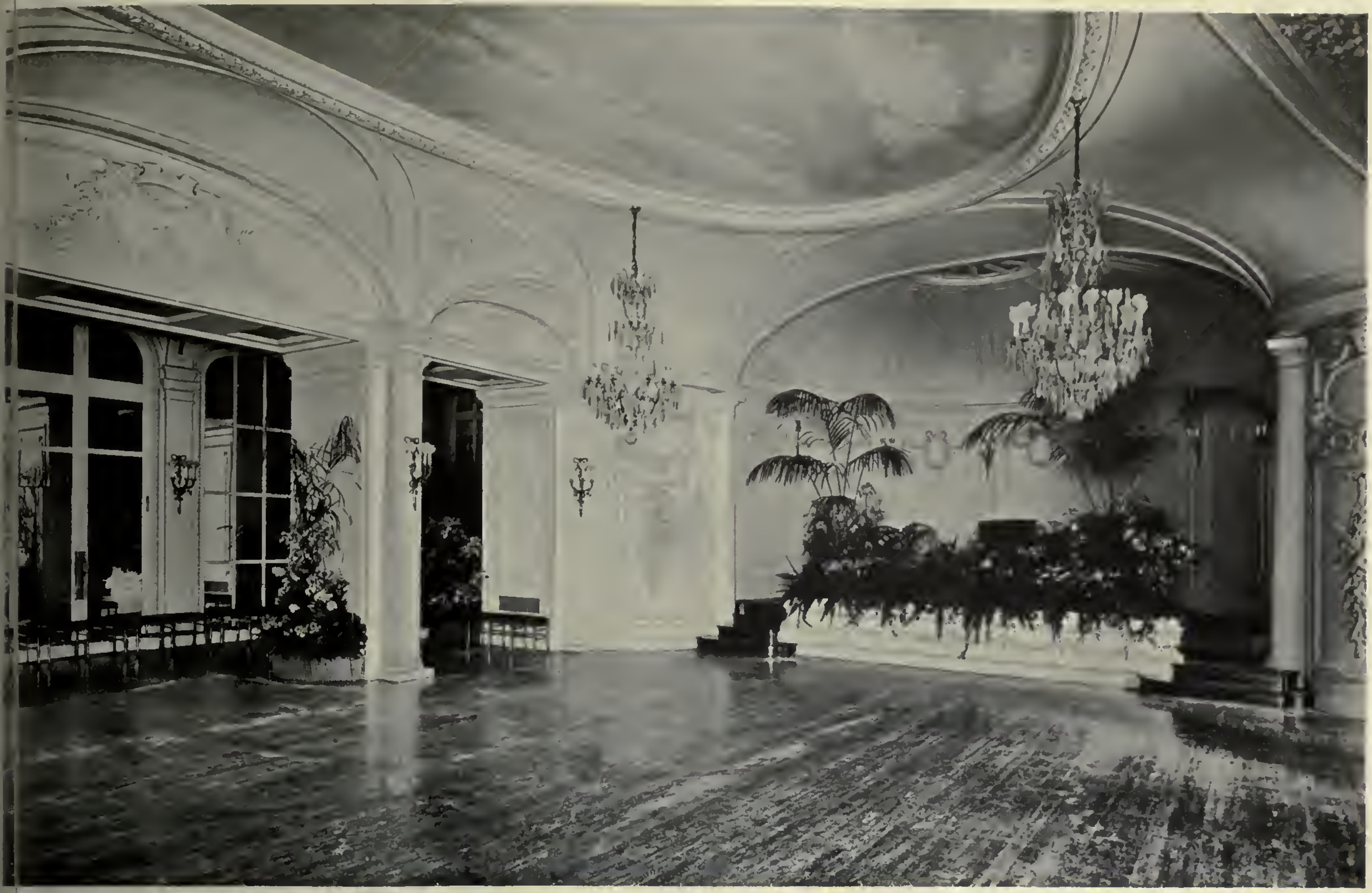
Taking an vator to the ond floor, we ter one of the ny suites fag on Piccaly. We go dirtly from the ll into a large techamber m which open e doors. The or to the right rmits of comnication with neighboring te if the two e taken toher; that imdiately oppoe opens into a ierous sittingom; the door the side, into even larger lroom with its place. The door in the left-hand wall enters a water-closet, ile the door on the same side as that by which we entered gives ess to a large bathroom and lavatory. On the six floors there one hundred and fifty chambers and salons and some seventy- bathrooms, all arranged so that the rooms may be taken singly in suites as small or as large as desired. The antechambers, the ing-rooms, and the bedrooms are all painted and paneled in ite, very simple in treatment, relieved only by the large mirrors r the mantels, bits of carving here and there, and the gilt-bronze lamp-brackets placed where they will be most effective. The only color is in the mantels, which are of rich and rare marbles changing from room to room, in the hangings, and in the beautiful pale green and rose Persian carpets. The furniture and ornaments, even to the fire-tongs and coal-scuttle, are all in perfect harmony with the general treatment of the rooms, so that we have all the beauties of the Petit Trianon plus what that seriously lacks: the comforts of modern life. One of these comforts that we should note in passing is the ingenious arrangement of cheval glasses in the doors of the wardrobes at the back of the rooms. The bathrooms, many of them eleven or twelve feet square, are covered with a white vitreous tile with a frieze and baseboard of grass green in very simple patterns. The fixtures are of white glazed fire-clay with fittings like those at Versailles. Lever-handles especially designed for the narrow stiled doors are used everywhere. It is hard to imagine rooms in better taste or more satisfying than these, and at the same time they are convenient enough and elegant enough to please the most exacting.

Everywhere throughout the hotel we appreciate that we are in the presence of the work of a man who understands the best in the art of Louis XVI.; who has not absorbed it passively, but who has known how to mold it and apply it to the many varying modern needs without losing any of its subtle charm. The harmony of the building throughout, even down to the least detail of the furnishing, is in itself worthy of study.

Before leaving the hotel it might be interesting to see a little of the services which make it so agreeable a place for a sojourn. In the lower ground floor, behind the steam-heated serving-table fifty feet long, is the kitchen, with its central roasting-range, its two large central cooking-ranges, and its side range, all covered with



Grille Room, Dining-gallery.



Banqueting-hall.

d canopies, its steam vegetable-cooker, its steam boiling-pans for ıp, its double charcoal grill, its two salamanders, its stock-pot nds, its eleven steaming-closets, its thirteen hot closets in the ving-rooms, its gas boiling-table, its gas toasters, its central gas ge, its gas grillers, etc. On the opposite side of the serving- ridor are the cutlery-room, the ss-room, the china-room, the sil- and plate room, and then the -cellar, the *hors d'œuvres* room h its cold cupboards, the larder rance with the general larder and cher-shop behind, the still-room h its gas boiling-tables, its toaster, automatic egg-boiler, et cetera, kitchen stores, and last the bak- and pastry room, with specially igned ovens, concentric burners sweets, et cetera.

Screen in Restaurant.

)n the floor below is the staff hen, with the dining-rooms for clerical staff, the couriers, the ters, the valets, the waiters, and workmen. Beyond are the ssing-rooms, the workshop, the de air-cooler, the pumps and ks, the ice-making and cold- age plant, the fan-room, and the boiler-room. Under the street under the park are the wine-cellars and the vaults. Every part lean and well ventilated, as is fitting in a hotel of this sort.

ertain general data are of interest. The architects, of whom we e already spoken, were Méwès and Davis; the general contract- were the Waring White Construction Company; the decorators e Waring & Gillow, to whom a great deal of credit is due for excellent working out of the details. The Piccadilly frontage 31 feet; that on Arlington Street is 115 feet; that on Green Park 7 feet. The lot area is 23,200 square feet. The area of the ground floor is 22,000 square feet. The area of a chamber floor is 19,000 square feet. The ground floor is one foot, six inches above Piccadilly. The basement is twenty-two feet, seven and one-half inches lower. The first floor is nineteen feet, six inches above the ground floor; the next two stories are twelve feet high; the next two, eleven feet, eight inches; the next is eleven feet, two inches; the next, ten feet, four inches; and the servants' floor, nine feet, eight inches to the top of the flat roof. The cubic contents are 2,413,000 cubic feet. There are two electrically controlled passenger-elevators, one waiters' passenger-elevator, one baggage-elevator, three hydraulic merchandise-elevators, and five push-button electrically controlled dumb-waiters with electric floor-position indicators. To care for the water there are two force-pumps capable of handling 80,000 gallons in twelve hours; 6,000 gallons of boiling water can be provided per hour. Vacuum main connections and fire-hydrants are provided everywhere.

The ventilation is by the Plenum and Vacuum system. A large fan supplies 1,000,000 cubic feet of air per hour. This air passes through a water-curtain to rid it of part of its impurities, and then through a linen screen to free it from the rest. It then passes over steam-coils, after which, by a series of dampers and valves, the temperature and humidity are regulated as required in the individual rooms. In summer the air is cooled by a spraying-apparatus. The vitiated air is removed by fans capable of caring for 3,500,000 cubic feet per hour. In the rooms there is no draught nor is the slightest sound of the fans audible. The temperature of each room can be controlled from the room itself by an indicator. Two Economic boilers 12 ft. 6 ins. x 6 ft. 6 ins., with fifty smoke-tubes, supply the power and steam.

As to construction, the building is unique in London as being the first complete steel skeleton building erected there; and further, it is the most comprehensive example of American methods carried out on a large scale in all England. The steel grillage foundations embedded in concrete are also an innovation, a concrete raft usually being employed under similar conditions.

Against the party-wall cantilever foundations were used, again for the first time in England. Even the big American derrick, with its 360-degree swing, caused the English contractors to open their eyes to new possibilities in construction. The floors and roofs are of the Columbian system of reënforced concrete, double construction so as to be sound-proof and to allow space between the floors for pipes and wires and the heating and ventilation ducts. The exterior stone walls with their brick backing had, unfortunately, according to the London building-laws, to be thirty-nine inches thick at the street-level. The partitions are of hollow, porous terra-cotta blocks twelve inches square and for the most part three inches thick. On these is used Selenitic plaster finished with Keene's cement. All glazing giving on interior courts is fire-resisting. A feature of the framing is the three trusses, one story deep, to take the columns which come over the middle of the restaurant. It is most flattering to America to see the interest which the English constructional magazines took in following the erection of this building step by step, and the eagerness with which they recommended many of its features to their English brethren. Undoubtedly American methods, now introduced, will increase largely, necessitating changes in local building-laws, and being themselves modified.

Bedroom.

IN another part of England, another American quality, speed, was recently exhibited in the construction of a large electric plant in a manufacturing city. The English contractors figured that from four to five years would be necessary to complete these buildings. A New York builder, accustomed to building in a city where slowness means loss of thousands of dollars of rent, undertook to do the work, in a satisfactory manner, in less than a year.

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he used the telegraph; and when the goods were not forthcom
with despatch, he went after them. To carry out this part of
work, he had a number of men whom he had brought from Ar
ica to follow up each order, and see that it was promptly shipp
or, if not, to find out the reason. The application of speed to
details of the work, in short, resulted in its completion within
year, to the astonishment of a part of the world where wor
sometimes refused if it must be done "right away."

The Architectural Review

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MAY, 1907

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GARNETT B. APPO, Manager

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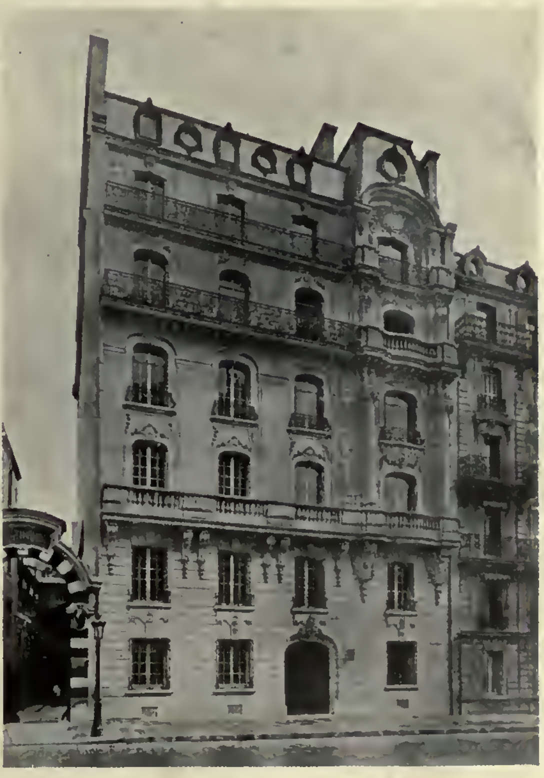
PLATES

Plates XXV.—XXVI.—The Ritz Hotel, London (Elevations and Interior Details). Méwès & Davis, Architects.
Plates XXVII.—XXXII.—The First National Bank of Boston, Mass. Sturgis & Barton, Architects.

JUST how influential good draughtsmanship is in producing good architecture is a question which each will have to settle for himself, for there is much to be said on both sides. With the wonderfully perfect results of the Renaissance in Italy we have some of the crudest sketches imaginable. To-day, he would be a bold architect who would expect to get results without careful drawings, for the reason that the average contractor will not figure on work unless extremely careful drawings are given, nor will his foreman carry out a portion of such work without detail drawings which he may slavishly follow. It is indisputable that the architects of the Renaissance as well as of the Middle Ages were far more expert, as well as experimental, in the knowledge of working in stone, brick, and mortar. To-day, if a new proportion is tried, the cautious draughtsman compares his measured drawing with a photograph of the same, and then as cautiously proceeds from this known relation.

Whether one believes that draughtsmanship is little or all, it is all that we have to depend on in most cases of present practice, and in so far it demands attention. Looking at the question from the point of view of publishers, and therefore regarding a brilliant drawing as a thing to be prized, we may say that nowhere in the world is there better draughtsmanship than in this country. This applies to both competition drawings and to working drawings. The former kind are generally rendered in water-color, while the latter are in black, or black and watered ink. One of the most perfect examples of the former kind of drawing is the front elevation of the New Theatre in New York City, submitted by Carrère and Hastings, and published in this journal in July, 1906. As examples of working drawings pure and simple, yet wonderfully brilliant in draughtsmanship, are those by H. Van Buren Magonigle for the McKinley National Memorial, published in this journal in September, 1906.

We know that no one can accuse us of unfair criticism if we say that the work of English draughtsmen, as shown in their architectural papers, is, *with very few exceptions*, lamentable. This statement refers to drawings of large work, commercial or public. In drawing houses of the usual (and charming) irregular English type, the English draughtsman is very successful in bringing out the domestic beauty of hedge and tree-top, gable and chimney-pots. But not so, alas, in drawing the façade of a city hall. Instead of the delicate reflected light on a row of modillions, or the equally delicate modeling of a fluted Corinthian column, we have thick black lines, as coarse for the outline of a delicate wreath of airy leafage as for the outline of a grim Tuscan column. The fact that English domestic architecture is almost always good, while, to put it mildly, English commercial and public architecture is almost always bad, is generally conceded. Is it possible, we ask, in a spirit of humble and earnest inquiry, that there is a connection between this fact and the fact stated above, in regard to the drawings of these two types of buildings?



Paris New Façades Competition.
First Premium. M. Benz, Architect.

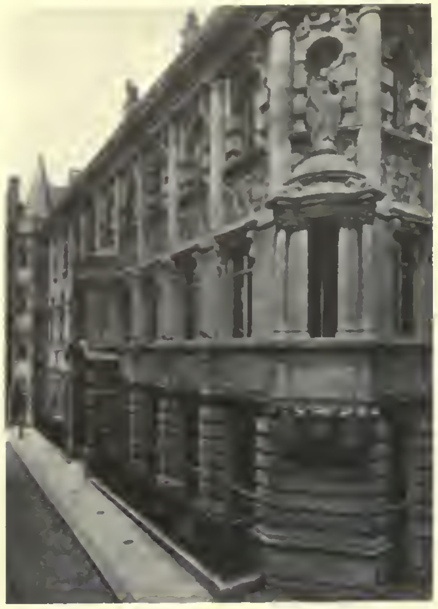
The foregoing severe remarks were caused by reading a paper on "Style in Architectural Draughtsmanship," delivered by an English architect to an English society of architects. The author advocated the adoption of the uniform and traditional manner of drawing which obtains in France and America, the best manner of the Beaux-Arts, exemplified by the measured drawings of the Grand Prix de Rome students. The execrable English method of drawing in thick, crude outline he attributes to the furious haste necessary in making competitions, where the laborious drawing of fine detail must be omitted, as well as color-rendering which would bring out the various parts. In place of these omissions, a network of black lines is counted upon to give a vigorous effect. The author's concluding words, comparing the old work and the modern in England, are so good that we quote them, as follows:

"I ascribe this degeneracy largely to our coarse manner of drawing. But, apart from coarseness and poverty in detail, modern architecture has in its varying styles assumed all sorts of fantastic shapes and grotesque absurdities, such as blocks, where in old work we would have had refined and well-drawn consoles; interpenetrations of moldings, panels, and blocks, and suchlike cut and jumpy freaks of cleverness, which outvie a Chinese puzzle in intricacy — all perfectly meaningless and entirely resulting from the use of an eccentric method in explicit draughtsmanship which admits of an unrestrained use of crossed and broken lines. And last, but not least, I notice the entire absence of the fluted columns. The flutes of a column are said to be very difficult to draw.

"In conclusion, I repeat that a good national style of architecture will most assuredly result from the general adoption of a refined manner and noble style in draughtsmanship."

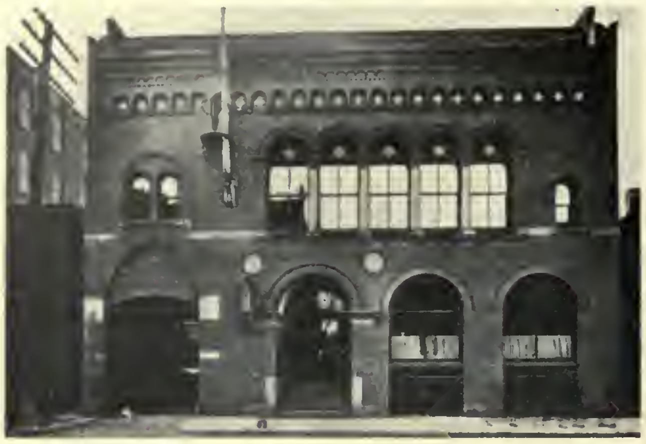
THE Parisian method of encouraging well-designed street façades is one which all cities would do well to copy. Premiums are given to the best designs. The illustration shows the winning design, a house in the Rue Corvette, designed by M. Benz. This method of beautifying our cities is more immediately practical than the great architectural schemes which have been conceived, schemes which are so comprehensive that doubt has been expressed in some quarters as to the possibility of their consummation. However that may be, the educational value of these schemes, in showing a city what it might be, is lasting. We believe that many of these schemes will ultimately be carried out, though in a more distant future than we wish. It is not until a city has arrived at the point of opulence (a point beyond commercial activity) that it can afford to disregard immediate necessities and begin to build on permanent lines. Until that time, the general average of excellence will be the result of good design, here and there, with poorer work in between. A strikingly good façade, like a well-kept suburban lawn, shames its shabby neighbor. The encouragement of good design anywhere is a blow for the cause.

(From "The American Architect.")



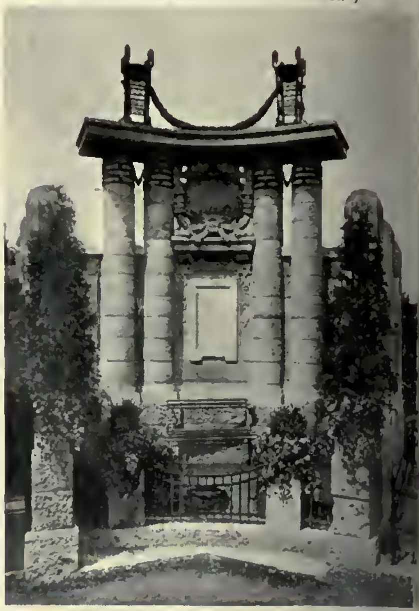
Accountants' Institute, London, England.
John Belcher, R. A., Architect.

(From "The American Architect.")



Telephone Building, Rochester, N. Y.
T. Foster Warner, Architect.

(From "The American Architect.")



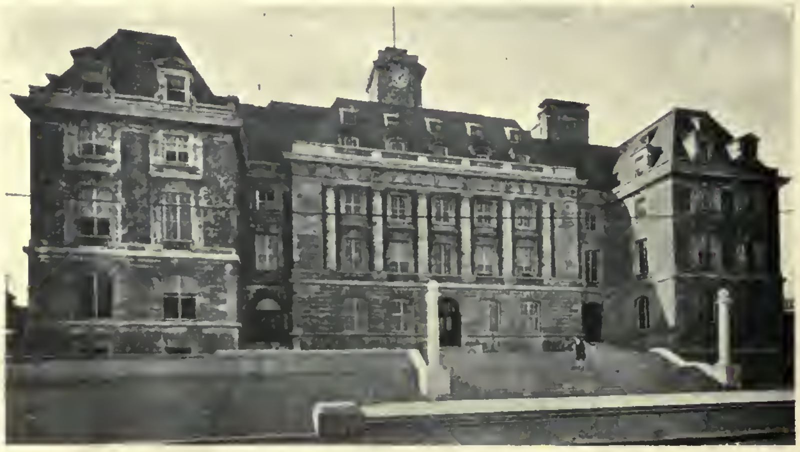
Hahlo-Fund Tomb, Weissensee, Saxony.
Hart & Lesser, Architects.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

IN the issue for March 23 *The American Architect* continues its interesting series of illustrations of Italian doorways, several particularly good examples that are comparatively little known being represented. The characteristic and historically famous Van Lew mansion in Richmond is illustrated by carefully measured drawings. Of important modern work there is little, so far as the United States is concerned, but we reproduce an example of Mr. John Belcher's work in the shape of the Accountants' Institute, London, showing how, when in municipal work Englishmen succeed in acquiring a certain measure of composition and proportion, this is sure to be negatived by detail which, using the mildest language, may be characterized as inept. If there is anything in the range of architectural style which is less justifiable than the rustication of columns, we do not know what it is; and when this rustication is exaggerated to the degree in Professor Belcher's present building, the good that otherwise might inhere in the work is, in our opinion, rendered of no avail.

(From "The Brickbuilder.")

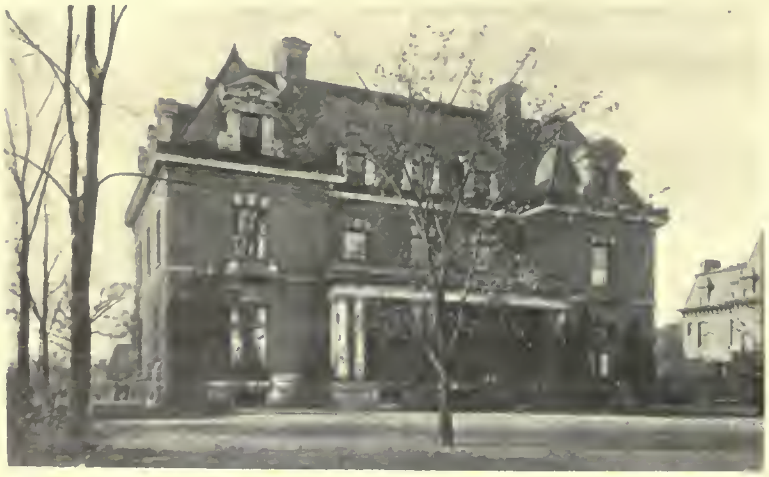


Richmond Borough Hall, St. George, Staten Island, N. Y.
Carrère & Hastings, Architects.

From the issue of April 6 we reprint two somewhat different examples of good design: Mr. J. Foster Warner's Telephone Building in Rochester, and a tomb in a Jewish Cemetery, Saxony, by Messrs. Hart & Lesser. The first is a delicate and personal adaptation of Sienese motives; the second, curious combination of mingled Greek Japanese, and Arts and Crafts effects — good in composition, how ever, and very decorative. Messrs. Green & Wicks have also her several views of a reserved and thoroughly dignified private resi dence in Buffalo.

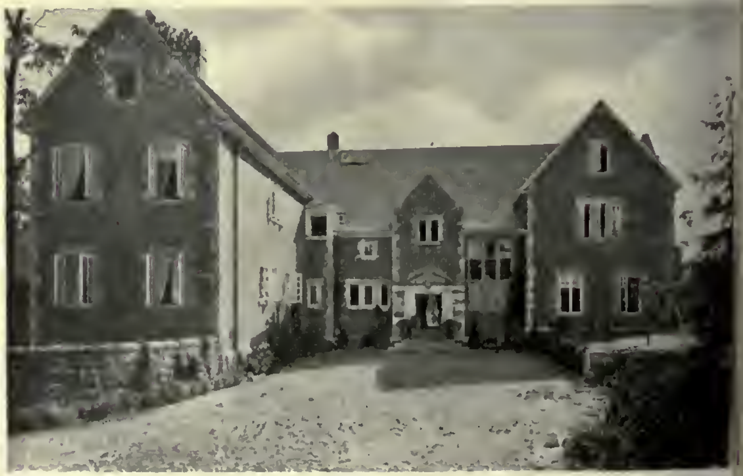
Several views of the noble buildings for the Engineering Societie in New York, by Messrs. Hale Rogers, to which we referre in detail in the last issue, ar printed April 13; and April 27 i published an interesting photo graph of the flying buttresse on the north side of Mr. R W. Gibson's Albany Cathe dral. The number for March is a special edition, devoted t reinforced concrete, the illus trations being largely made u of working drawings, as shoul of course be the case. It is ir teresting to note the variety uses to which this method construction is now being ap plied, and in no direction ar the effects more successful tha in the case of the ecclesiastical architecture of our Colonial posse sions, Messrs. Sturgis & Barton's Manila Cathedral and Messr Cram, Goodhue & Ferguson's churches in Havana showing tho oughly well how admirably this method of construction adapts itse to the Spanish Renaissance, as it is exemplified in Spanish-Americ countries.

(From "The American Architect.")



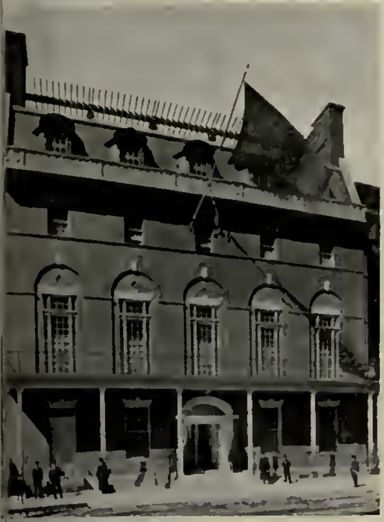
House of C. W. Goodyear, Buffalo, N. Y.
Green & Wicks, Architects.

(From "The Brickbuilder.")



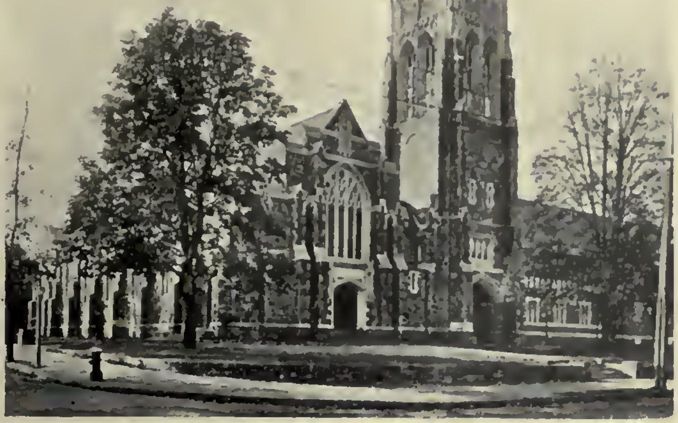
House for Lewis Stuyvesant Chanler, Tuxedo Park, N. Y.
Sturgis & Barton, Architects.

(From "The Brickbuilder.")



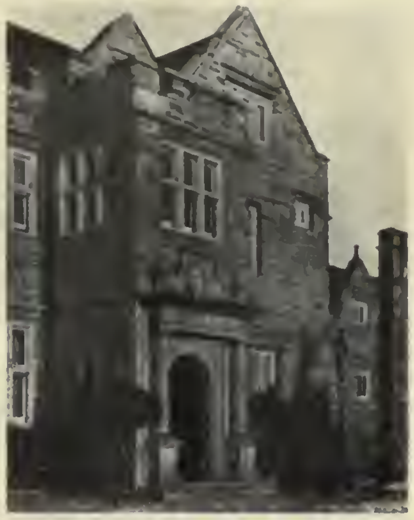
The Colony Club, New York City.
McKim, Mead & White, Architects.

(From "The Inland Architect.")



The Unitarian Church and Parish House, West Newton, Mass.
Cram, Goodhue & Ferguson, Architects.

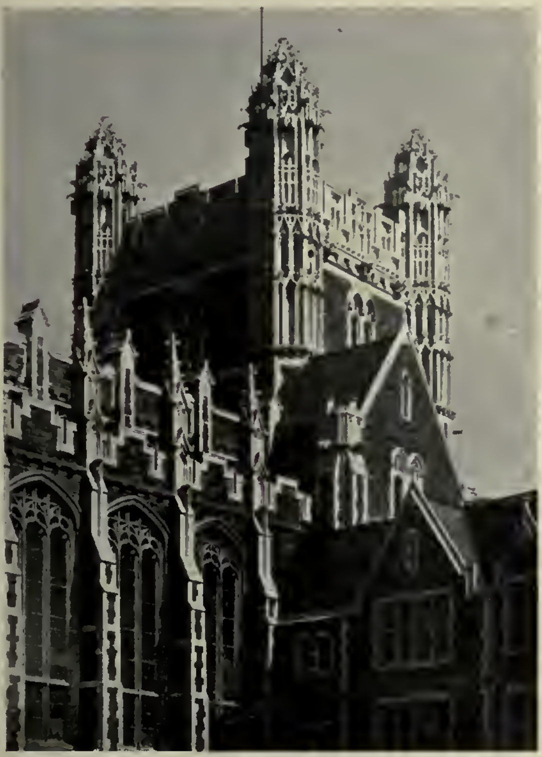
(From "The Inland Architect.")



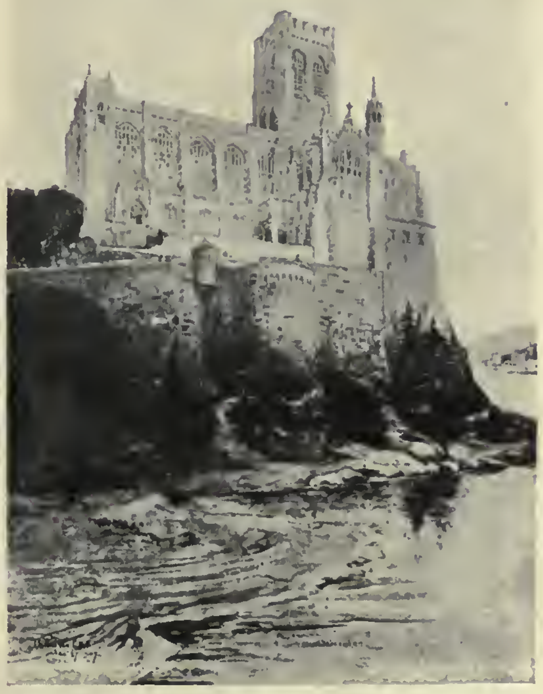
House of G. B. Roberts, Bala, Pa.
Field & Medary, Architects.

By some accident *The Brickbuilder* for January was omitted om the reviews for that month, and we reprint from it a photograph of Messrs. Carrère & Hastings's notably dignified and onumental Municipal Hall for the Borough of Richmond Staten Island. There are several other excellent things in this ue, notably a restaurant in Milwaukee, by Messrs. Ferry & Clas, d some curious but very characteristic houses in England: one in ork, by Mr. . H. Brierley, e other in Birmingham, by essrs. Bateman & Bateman. In quite e same spirit is American use by Messrs. urgis & Barth, published the April issue, which number also are several photographs Messrs. am, Goodhue & Ferguson's brary at shua, N. H., essrs. McKim, ad & White's loquial "Colony Club" in w York, and r. John A. x's State Hospital, Tewksry, Mass. On the whole, it is a very satisfactory number.

(From "Architecture.")



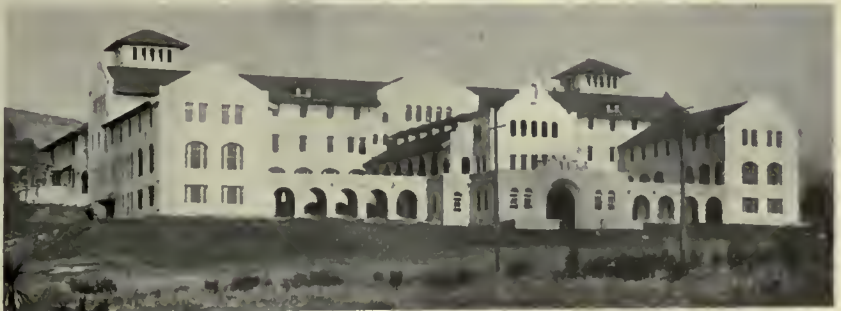
Assembly Hall Tower, College of the City of New York.
Geo. B. Post, Architect.



Beaux Arts Competition. Protestant Episcopal Church.
T. H. Ellet, Atelier Cret.

In *The Inland Architect* for April is published the second half of . R. A. Cram's article on the "Gothic Ascendency," with several otographs of an Unitarian church in West Newton, by the firm which he is a member. ere are also admirable ws of Messrs. McKim, ad & White's Pennsylnia Railway Station in w York, and a number inadequate photographs an extremely beautiful use in Bala, Penn., by essrs. Field & Medary. etch designs appearing this number for a Christn Science edifice, and a School of Correspondence in Chicago, by Messrs. Pond & Pond, show an unusually fine feeling for the adaptation of rather Gothic motives to the most diverse modern uses.

(From "The Western Architect.")

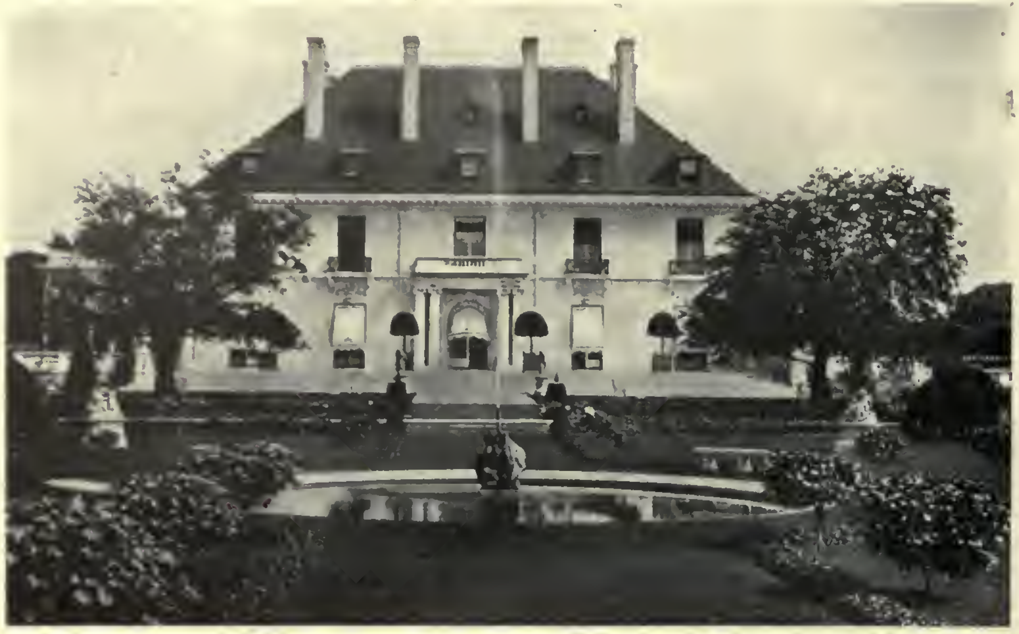


Hollywood Convent, Los Angeles, Cal. McGinnis, Walsh & Sullivan, Architects.

We regret to notice that *Architecture* has adopted the unfortunate usage of advertising the different contractors and tradesmen connected with the work it illustrates by means of lists of terra-cotta manufacturers, plumbers, etc., printed (with the names of the architects) on each plate. In spite of this fact, the choice of material is as good as ever, and we reprint a fine photograph, chosen from amongst many, from Mr. Post's College of the City of New York, to which we took occasion to refer at length in the last number. Printed also in this issue are the prize designs in a recent Beaux-Arts competition, the subject, surprisingly enough, being a memorial Episcopal church, Gothic in style. Each of the two designs shown possesses most excellent points, and indicates a surprising facility amongst young draftsmen in the comprehension of Gothic ideals and the use of Gothic forms. Both of the designs presented are from men in the Atelier Cret: Mr. C. E. Cope and Mr. T. H. Ellett. Amongst the other plates is one of a peculiarly delicate and scholarly house in New York, by Messrs. Hoppen, Koen & Huntington.

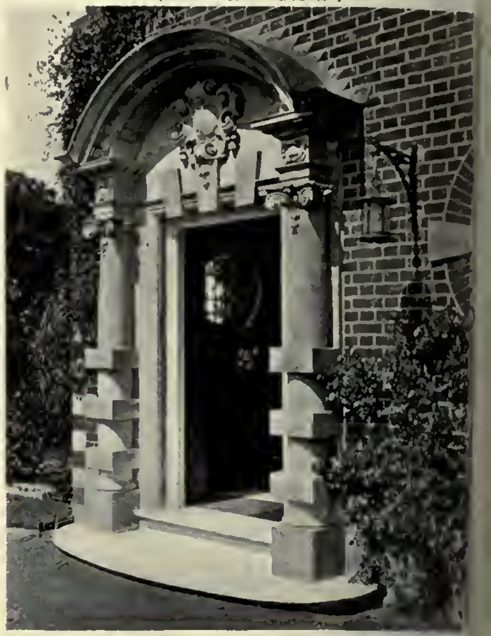
The January number of *The Western Architect* seems also to have been overlooked, and we reprint from it a photograph of Messrs. Maginnis, Walsh & Sullivan's Hollywood Con-

(From "Indoors and Out.")



House of Mrs. Richard Gambrill, Newport, R. I. Carrere & Hastings, Architects.

(From "The Builder.")



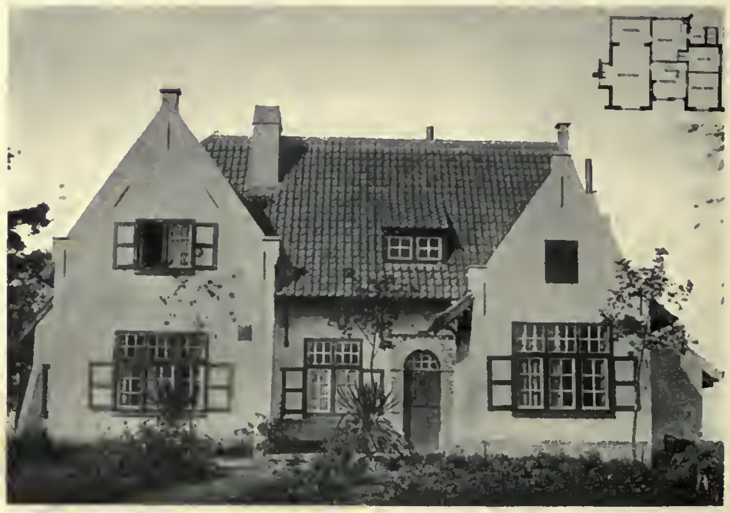
"Broomclose." W. A. Aickman, Archite

vent in Southern California, the style being an adaptation of the so-called "Mission" architecture — as would, of course, almost inevitably be the case.

The Architectural Record for April has for its leading article a paper on "Boston Suburban Architecture," by Mr. Frank Chouteau Brown, showing very satisfactorily the high standard maintained in this type of architecture in the vicinity of Boston. The particular architectural aberration dealt with in this number is that singularly awful and inexcusable product, the Church of Our Lady of Lourdes — the first, and let us hope the last, instance of the application of the "Rummage Sale" idea to the service of God.

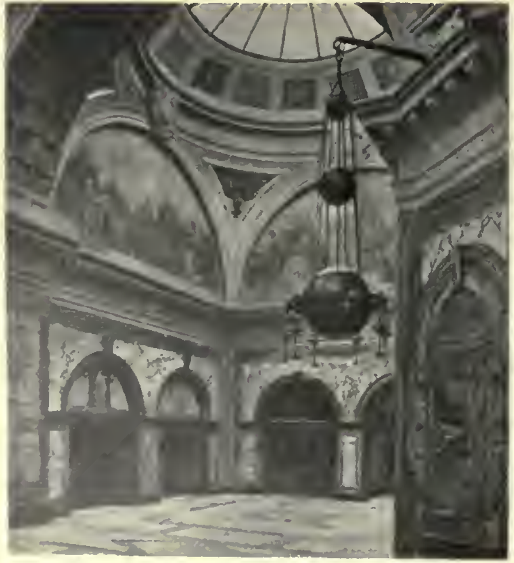
The "half-and-half" magazines offer their usual assortment of varied delicacies, *Indoors and Out* standing as usual rather at the head, its leading article for April being devoted to an extremely beautiful modern residence in Newport by Messrs. Carrère & Hastings. The series of articles on "Old Inns of Old England," begun in the March number, is continued, and from them one obtains excellent photographs of such famous and perfect examples of late medieval architecture as the Lygon Arms in Broadway; the Feathers, Ludlow; the Peacock, Rowsley; the George, Glastonbury; and Letchworth Hall. The admirable domestic architecture of Roland Park, a suburb of Baltimore, is indicated in this number, the first article of this series also appearing in the March issue.

(From "L'Emulation.")



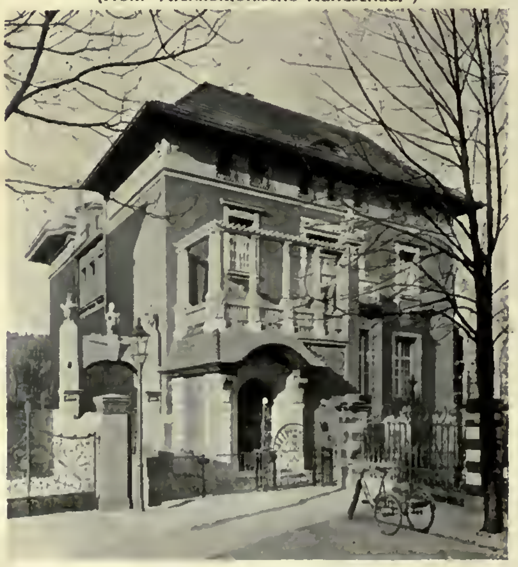
Cottage at Ingoyghem, Flanders. F. Viérin, Architect.

(From "The Architect.")



Central Hall, New Sessions House, London.
E. W. Mountford, Architect.

(From "Architektonische Rundschau.")



Dwelling-house in Berlin.
Hart & Lesser, Architects.

The English magazines for March and April are, so far as their illustrations are concerned,
little interest. In *The Builder* for March 9 is a good instance, whic
we reprint, of the deplorable fad, now current in England, of m
king architecture ridiculous by the use of absurd rustication an
stupid detail. There is a goo
little church in Wiltshire, by M
C. E. Ponting, published Apr
13; and in the same number is th
revelation of a marvelous schem
for a new County Hall, to b
built on a bridge across th
Thames at Westminster. Th
idea is good, but the scheme mu
have fallen flat through she
badness of architectural man
festation. One very useful seri
of drawings is published April 2
namely, certain of the workin
plans for the Westminster C
thedral.

Most of the illustrations in *T*
Architect are of Mr. E.
Mountford's new Sessions Hous
London, where a most inordina
passion for colored marbles
veals itself easily to the naked eye. Carlisle is the cathedral no
being illustrated in the series *The Architect* has been running for
long.

For once *The Architectural Review* (London) contains nothi
of any vivid inter
except a conside
tion of a rec
article by M. E
lart, in which
claims that t
flamboyant arc
tecture of Fra
had its origin
England.

From *L'Emu*
tion we reprint
really good piece
the modern Flem
work; and from
pages of *Rundsch*
an unearthly e
sode which wagg
ly jumbles Rom
French, and Jap
ese motives.

The Architectural Review

olume XIV June, 1907 Number 6

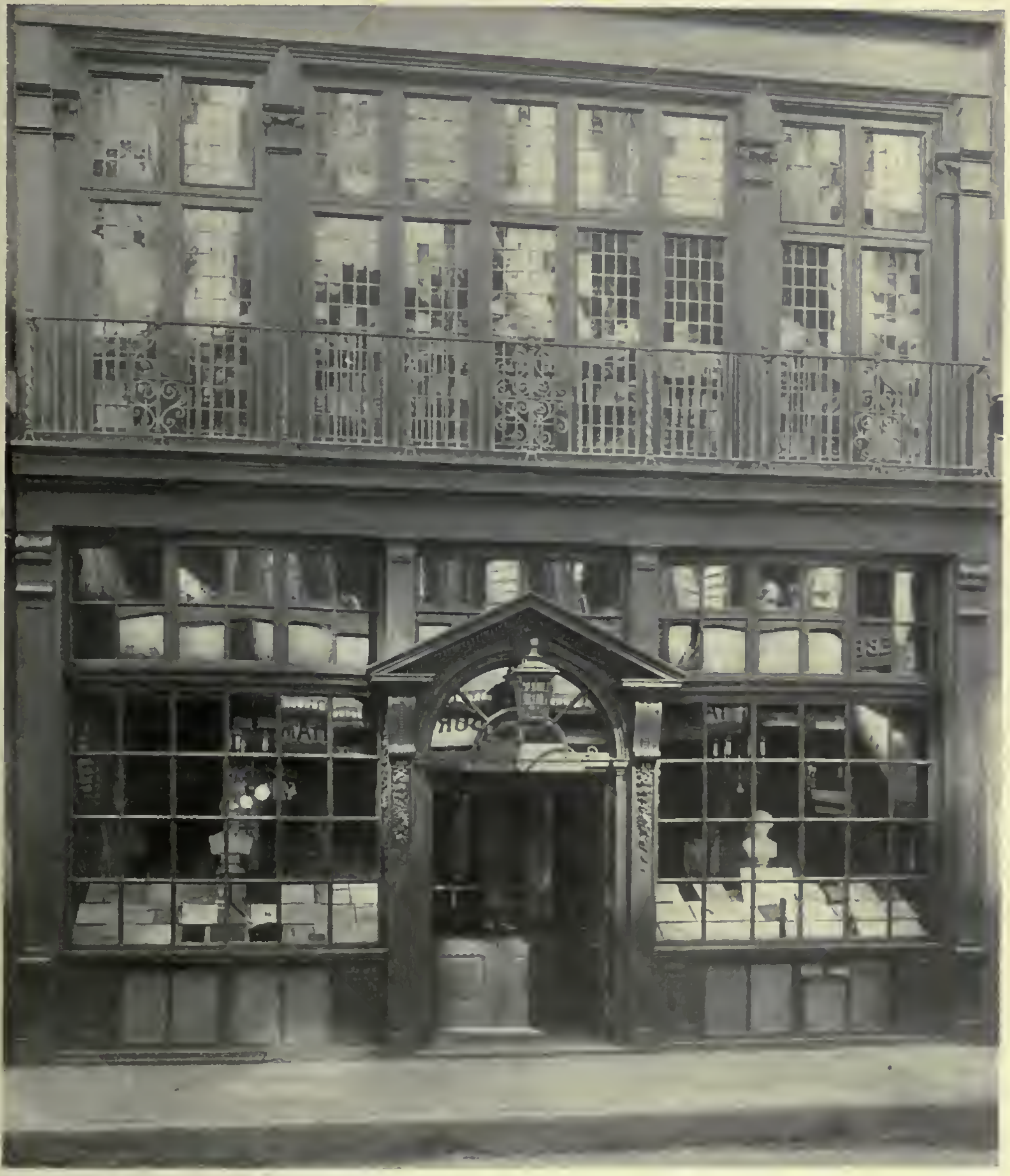
Modern Store Fronts

By Henry L. Walters

MEN still living, and not so very old, remember the era of 1850–1880, when architecture suffered from the reign of terror, followed by anarchy. Even to those of us who did ot witness the perpetration of those deeds, their memory still lives. he doubter has only to gaze abroad from the nearest windows to fully convinced.

Perhaps the saddest sights of those days were the business parts the towns, where brick Gothic and dingy sandstone Jacobean ore fronts exhibited the wares of the retail district. When ights increased st-iron pillars came , unshrinkingly opying leafy capals, bosses, and settes. The cast-iron sette, covered with ick black paint, the final word of at era.

To-day, in almost ery city in the coun, or almost every eet in the retail discts, one may see w store fronts being ilt into old buildgs. The masses of asonry and cast iron taken out, light el columns are beg put in, and the tervening spaces led with great sheets plate glass. Deep ders of steel carry e weight of the çade above, which rmerly was carried piers so close tother that only an different display of ods could be made. The problem vas, considering on e one hand the utiltion of every available inch of space for splay, and on the her hand the obning of an attractstore façade, one ich will draw the attention from a distance on account of its od — or noticeable — design. An example of the first sort, ere the window is merely a frame for displaying the greatest ount of goods, is shown on page 154, a drug-store window in w York City. Little depends on the architect here; it is a problem for the window-dresser. An example of the second sort of façade, where a quite attractiveness is necessary, is shown on this page. Since this store deals in music, and its customers are persons of education, to whom brilliant window-display would fail to appeal, it is not obliged to sacrifice architecture to window-space.



Music Store, West Street, Boston.

A third example is shown on page 154, the jewelry-store of A. Stowell and Co. in Boston. This is done in galvanized iron made to imitate oxidized copper in the following manner. The iron is painted black or dark brown. When this paint is dry a coat of green paint is put over it and partially rubbed off with a cloth, leaving streaks of the black showing unevenly through the green, and producing a very fair imitation of oxidized copper. In the S owell store a frieze of veined marble has been inserted, and the base course along the sidewalk is also of marble. The effect of this store is distinctly brilliant and sparkling, lending a much-needed cheerfulness to a dingy street. Though its rococo quality — of the style of Louis XIII.— has called forth considerable criticism, it seems to the author to be one of the best things which have been done in store fronts. The streets in our retail districts are generally narrow and rather dark, and the effect of dirt and dust are to reduce everything to dinginess; therefore, we should introduce color and brilliancy. A street in the retail district is really a bazaar; why not make it frankly look like one?

The illustrations of the entrance to the Berkeley Building, Boston, and of Huyler's store, in that building, show great originality in design. The material is cream-colored terra-cotta, glazed. Deep red curtains in the store give a striking contrast to the white

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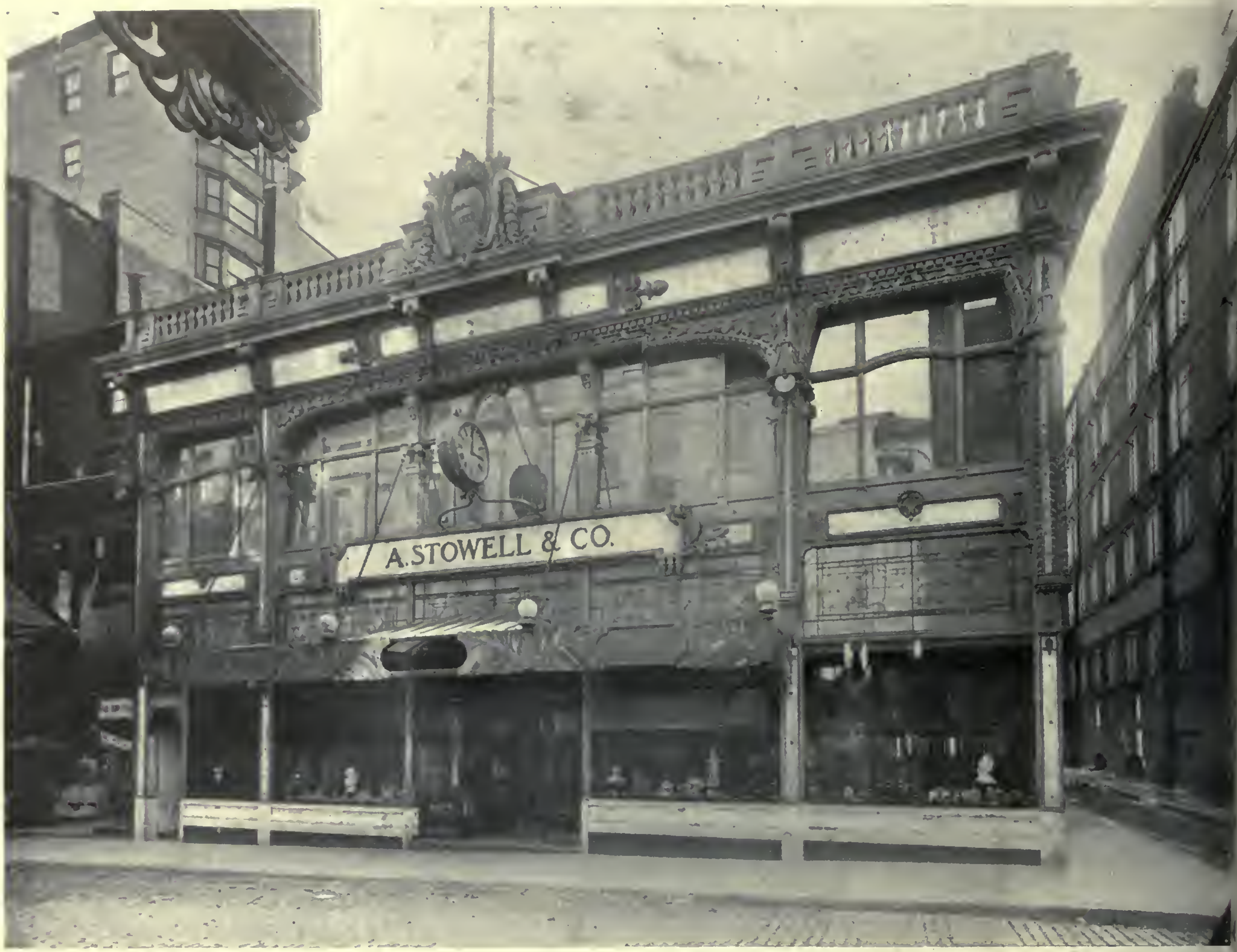


Store of A. Stowell & Co., Winter Street, Boston.

effect of the terra-cotta. The cornices over door and windows are of copper. In these store windows we see the use of a clip to hold the edges of the plate glass together, without a corner post. The effect is brilliant and "glassy," giving also a chance to the window-dresser to do his best. In the store fronts of Collins & Fairbanks and of Rogers and Co., shown on page 156, we can see the advantage of setting the windows obliquely, since it opens up the entrance, lets more light into the windows, and turns them more towards the front.

Another idea which works well is to recess the entrance of the store and the entrance to the elevator, and put projecting bays in between, for the display of goods. This is shown in the shoe store of Jones, Peterson & Newhall, on page 157. Such a display of goods can be readily seen by persons going by, even before they reach the store; though one is not drawn into such a store as readily as into the Rogers store, where the funnel-like doorway irresistibly pulls you in. The octagonal or circular bays give a chance for fanciful stained-glass design in the domes, which, when kept free from dust, shows up well.

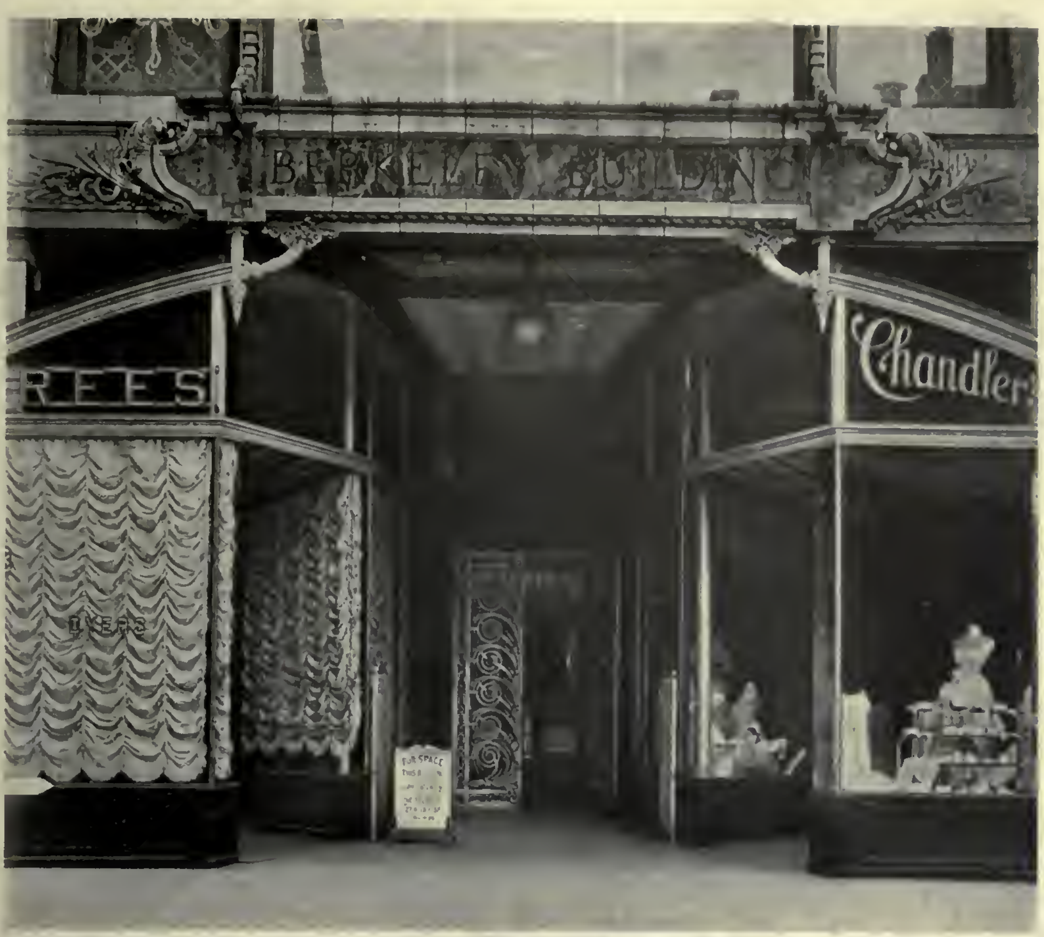
A radical departure in store fronts, reminding one somewhat of "one-cent vaudeville" affairs, is shown in Hagan's Oblast store, on page 157. On each side of the entrance-way are four octagonal glass cases, in each which is a revolving stand of shelves, holding the display — bo and shoes, in this instance. The effect is somewhat startling, minding one of the circus, with several rings going at the sa time; or, better yet, several merry-go-rounds going at the sa time. The stands may be dropped into the basement, exactly an elevator is dropped, by a vertical track and counterweigh When dressed, they are hauled up into position, connected with t gearing, and revolved. The gl cases, of course, are fixed.

Drug Store in New York City.

On both sides of Fifth Avenue, N York, are many good shop fron some of them extremely expensi such as the Chester Billings sto shown on page 159. The wrought-ir flowers and foliage around the windo cornice are very beautiful and delica Nothing in cast iron can equal charm of such hand-wrought wo but in spite of that, the less expens cast-iron work on the store front the Alvin Manufacturing Compa shown on page 160, is effective. Th Fifth Avenue shops are all rat stately and imposing. More fanc and far less expensive are such sl fronts as the two shown on page 1 where tile for capping or roof is u: In the candy-store front, shown page 167, of this magazine for Ju

1904, the design is principally in stained and leaded glass, one of the most effective mediums for street façades.

The variety of materials which may be used is large, and gives chance for considerable ingenuity on the part of the designer. It must not be forgotten that primarily a store front is there to catch the eye. It must brazenly herald forth the fact that something within is for sale. Our street fronts of a few years past, as has been said, were dingy in color and materials. We are able to use brighter colors, and the question is largely one of using material which will not suffer discoloration. For this purpose, metal, plate glass, and light-colored marble are probably the best. Cast iron to-day may be obtained so well executed that even fine leafage or dentils will have sharp, clear edges. Equally good work is done in forms made up of pieces of galvanized iron, soldered together. When this is painted to represent oxidized copper, as shown above, or in other bright colors, it is of course impervious to dust. Stone is almost out of the question, as it quickly absorbs dust and becomes dingy. Brick and terra-cotta, even when they are white-glazed, do not stay white very long where they are subjected to the soft-coal smoke.



Entrance to Berkeley Building, Boston.

Leaded glass, rippled or plain or stained, is very effective, as may be seen in the illustrations; but if rippled, or if set in the domes of octagonal show-windows, it very quickly becomes clogged with dust, when it presents an appearance which is anything but inviting, reminding one too much of dusty windows in railway-stations.

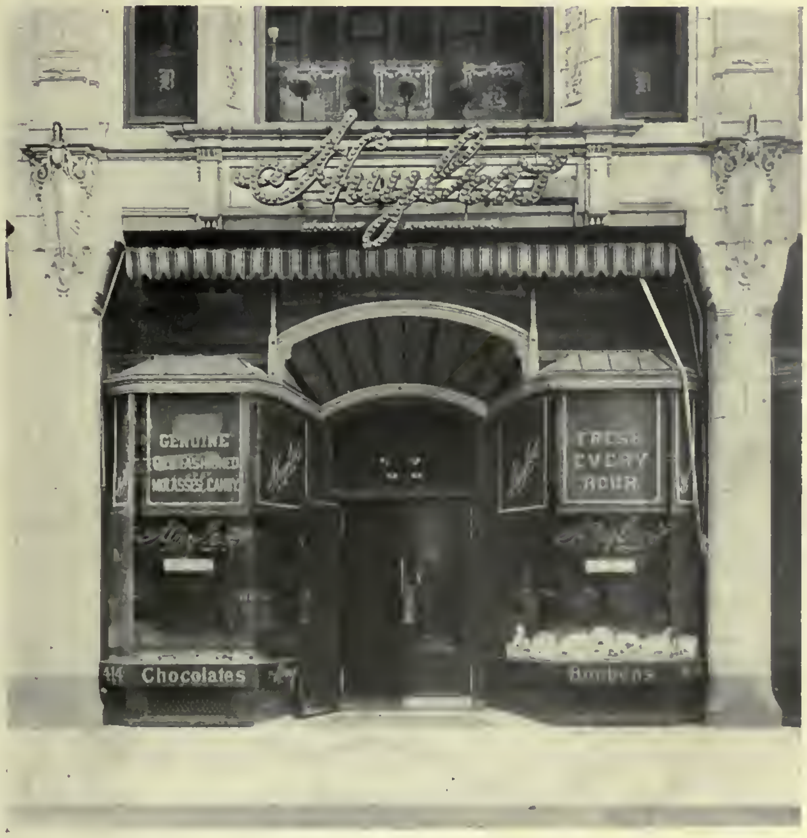
Wood may be used in almost all situations, and as it is much cheaper to carve, a more interesting front may be obtained for a smaller amount of money; but it will not, of course, stand wear so well, neither from the weather nor from the small boy. In all cases when wood is used, it should not go below the sill of the window. The base courses and corners should be of iron or marble.

There is room for improvement in the designing of signs. The architect, in many cases, is not keeping up in this respect with the electric-light man, who is constantly designing new features in electric signs and fixtures. It could be desired that the architect, moreover would contrive some slot into which the awning would fit when hauled up, so that it will not hang askew, or hide the upper part of the window. In this respect, compare the disposition of the awning on the Huyler store, page 155, with that on the Collins and Fairbanks store, page 156.

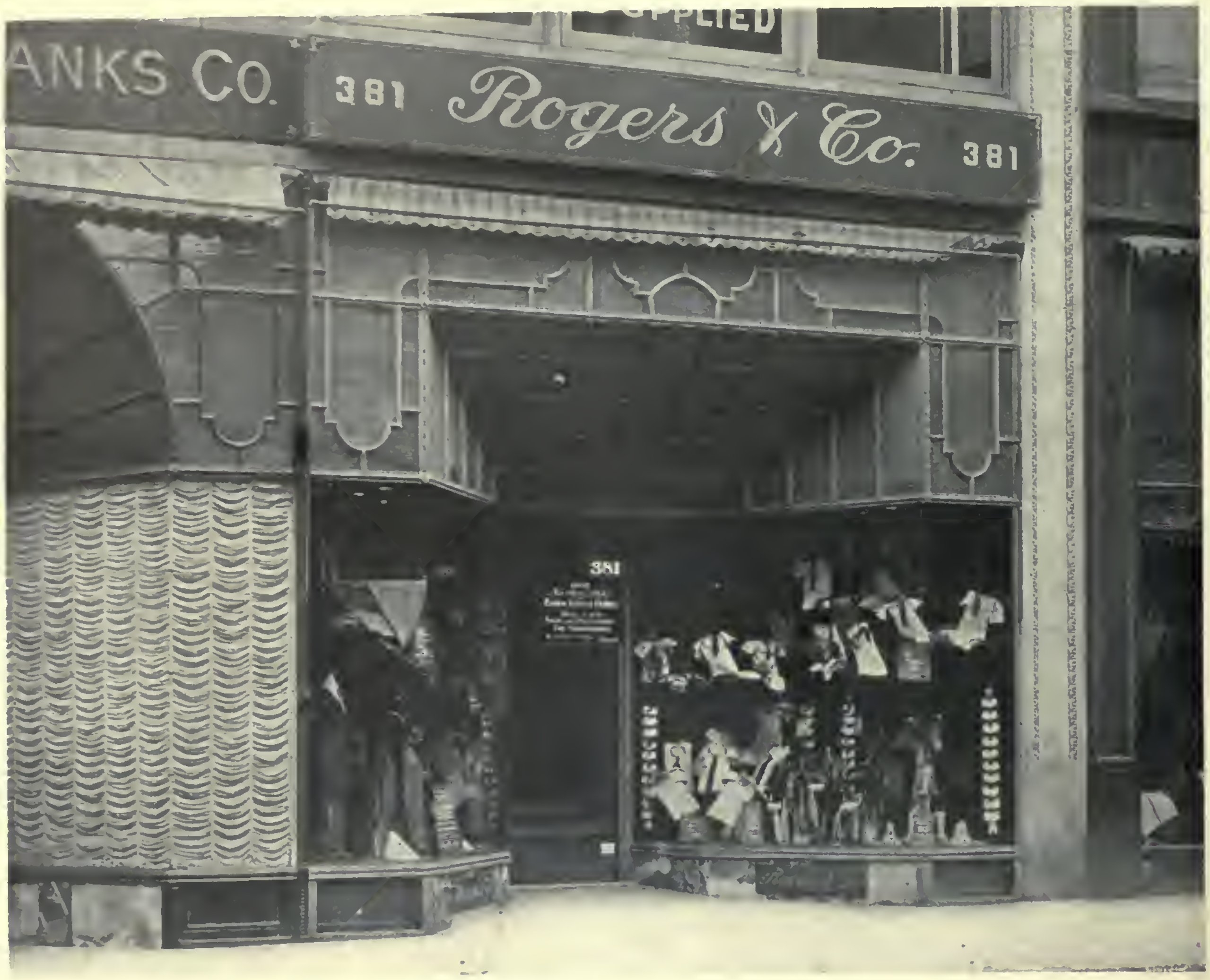
These, of course, are matters for detail and study, which will vary so much with each problem that they can hardly be touched upon here. The plates inserted in this number show the working details of a number of successful store fronts and will assist in giving an idea of how they are constructed. Iron and marble to-day can be used in as thin sheets and in almost any position where wood is used, tap-screws being set in where the ordinary screw would be used with pine or oak. Reinforced concrete has yet to be used for store fronts, though it has been used for large business façades.

It is to be hoped, moreover, that some day we shall get over our fear of using color on street façades — not the color of material, such as bronze or marble, but paint itself. We have examples in every German town of street fronts, with griffins, eagles, and the fascinating German vine-and-tendril designs, painted over courses of brick or plaster in most naïve manner. Where a business street is bound in any case to be a jumble, by far the best thing to do is to give interest and piquancy of color here and there; and often the result will be of considerable charm. The streets of medieval towns, with their varying façades jumbled together, are almost always picturesque; why can we not give a picturesque quality, though far different in kind, to the streets of our cities?

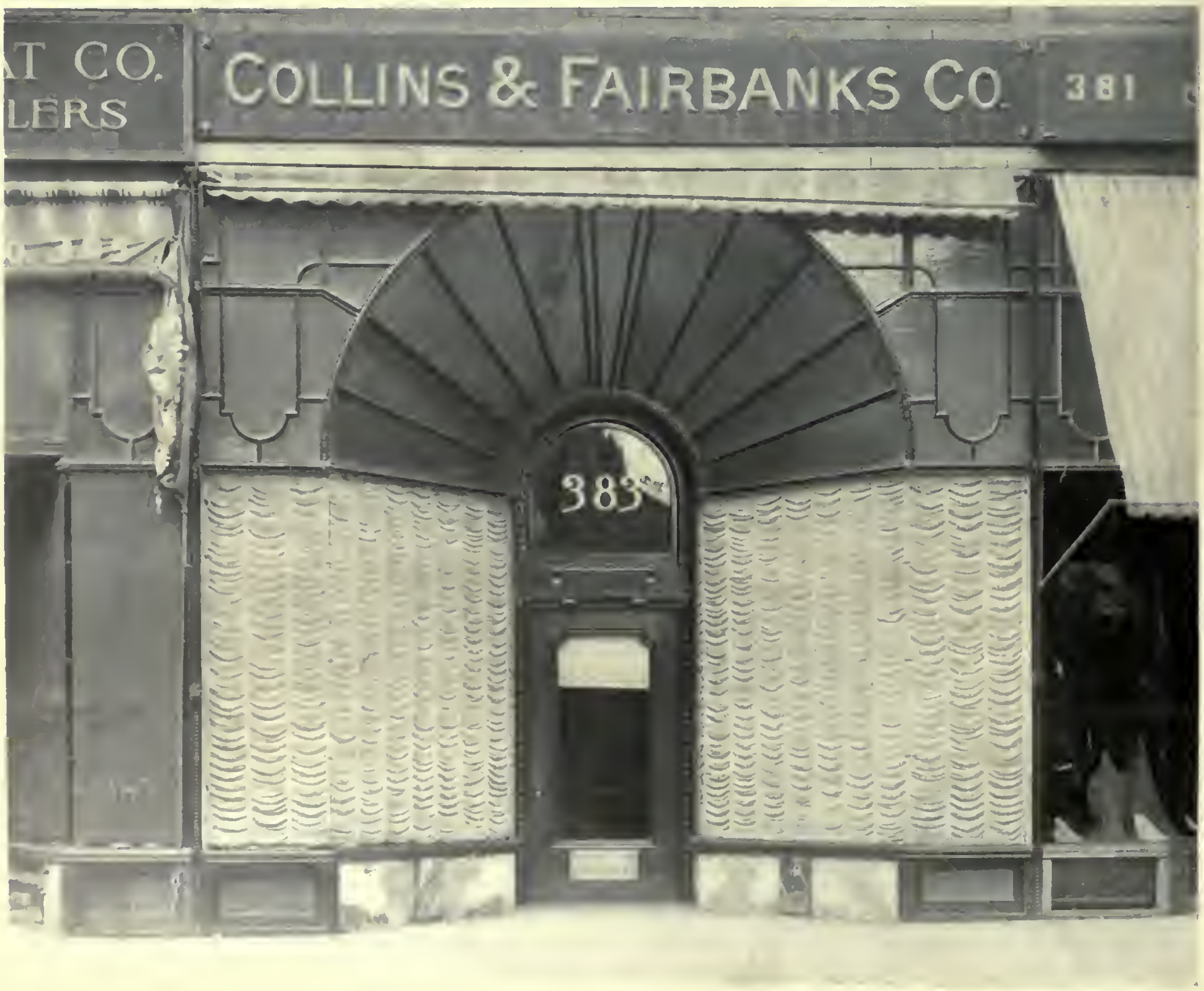
Many motives remain untried. The mosaic effect of the fountains of Constantinople, with their play of colored marbles, could be successfully worked into our shop fronts.



Store in Berkeley Building, Boston.



Store on Washington Street, Boston.

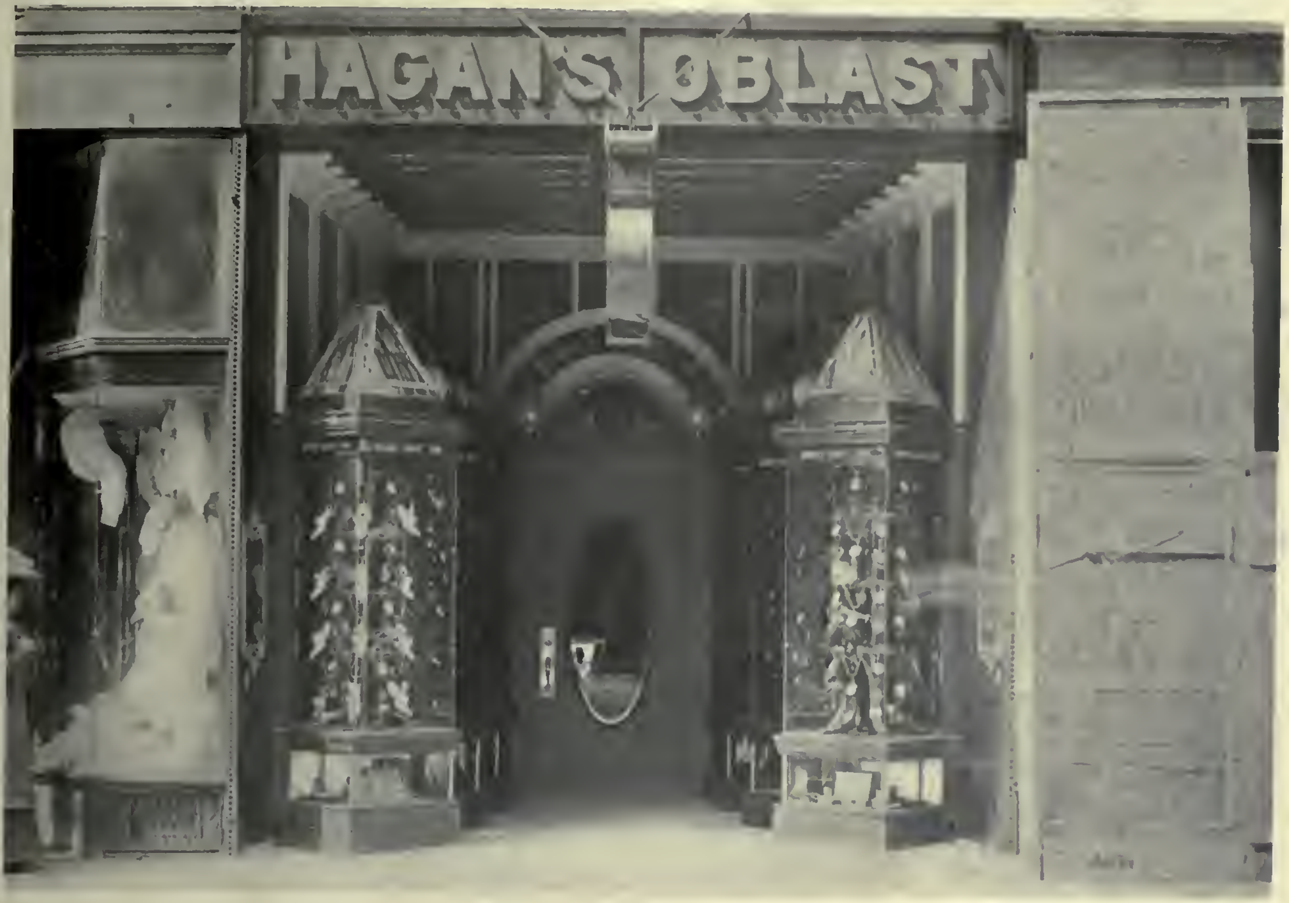


Store on Washington Street, Boston.

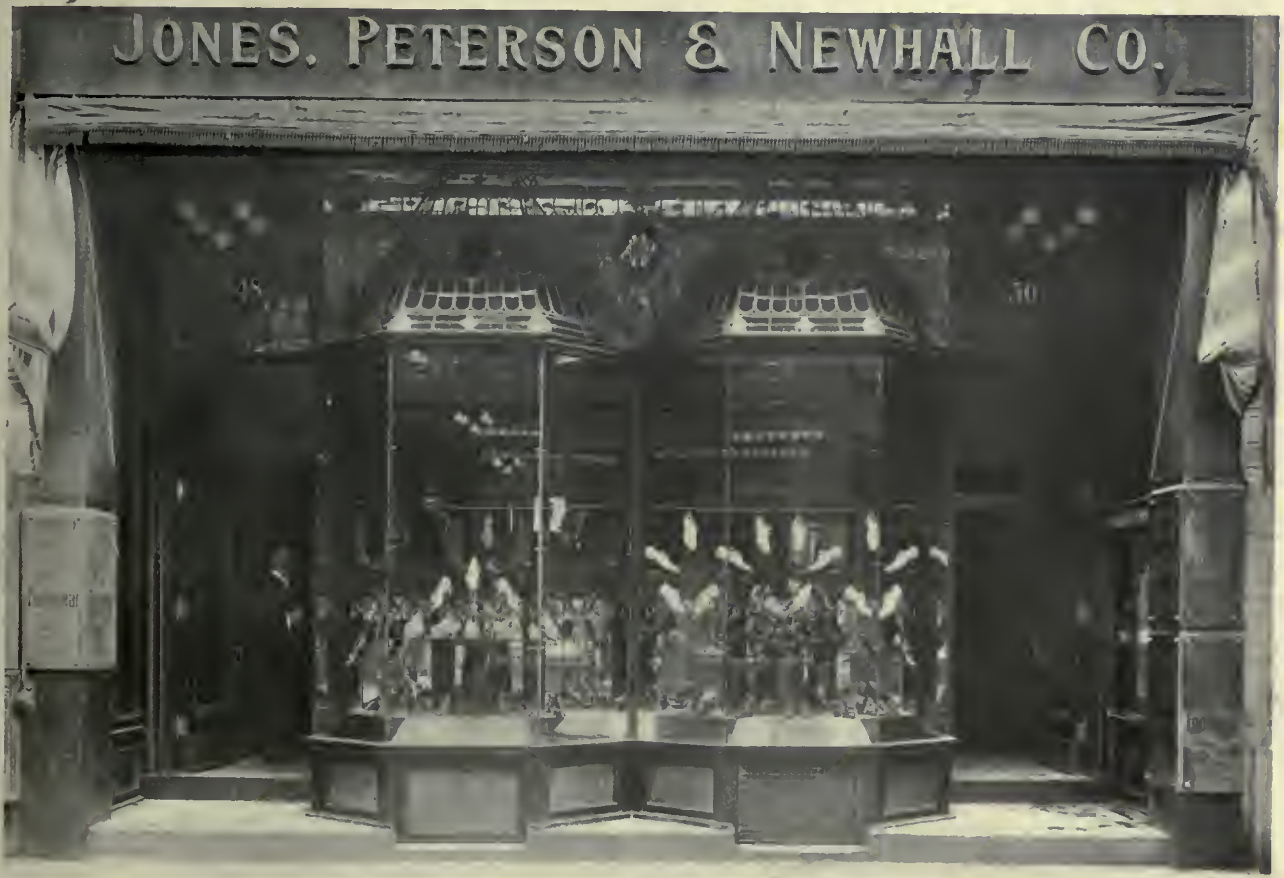
Where the glass surface must be as large as possible, to permit of the maximum display, the colored mosaics, in glass or marble, could be worked in overhead. In the German shops the second story is often frescoed, or molded in plaster, a method which is called "pargetting" in England. Much interest could be added by the *sgraffito* work of the Italians, in which a coat of plaster, recently dried, is covered wit a fresh coat, the latte being then scratche through according t a design. The desig is shown by the differ ent color of the unde coat.

The artificial lighting of a store windov is something whicl the architect shoul understand. Th principle is simple that the source o light shall not dazzl the eyes of the passer by - and prevent hi seeing the display o goods. In othe words, the show-window should be treate as the prosceniun arch of the theatr where the light, itsel concealed, illuminate the actors. The bes arrangement is a continuous parabolic mi ror carried around th top of the window ir side. Against thi mirror the electri lamps are placed, an this light is reflecte downward and bac ward against the dis play of goods. Of th various lighting-a rangements, this i undoubtedly the bes

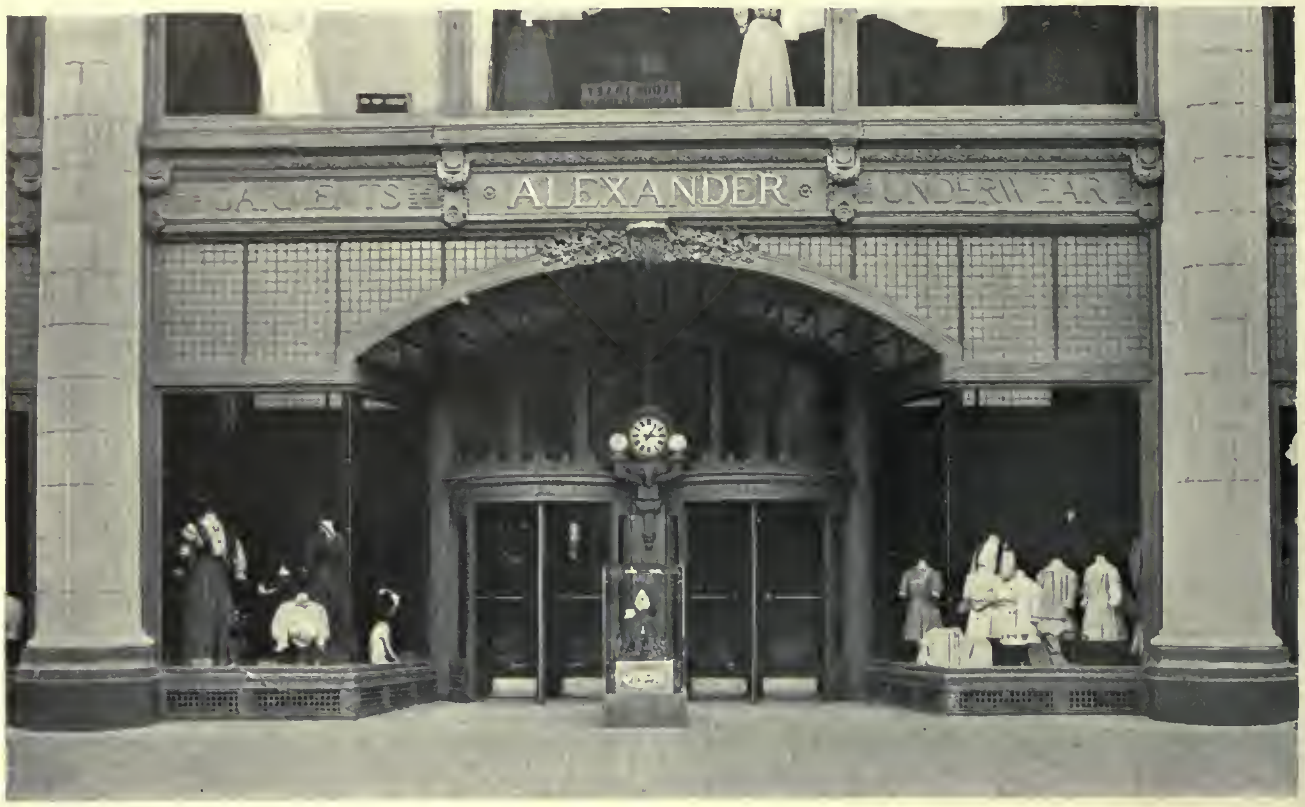
That so little stril ingly good work h been done in our sh fronts is not to l wondered at, rath that so much has be accomplished; fc generally speaking, that is wanted is gla With increasing cou age in the use of m terial and color, hope for better wor



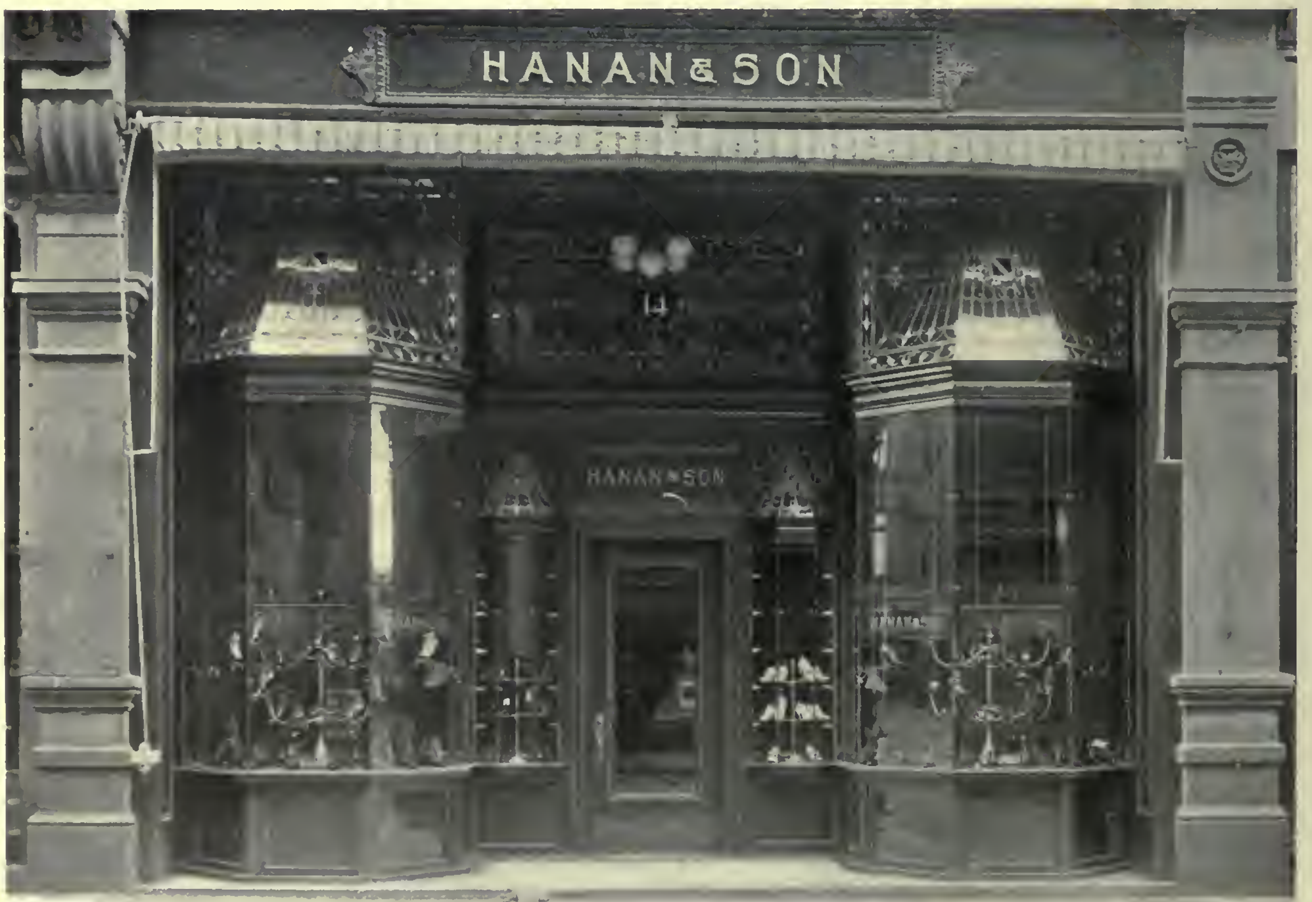
Store on Washington Street, Boston.



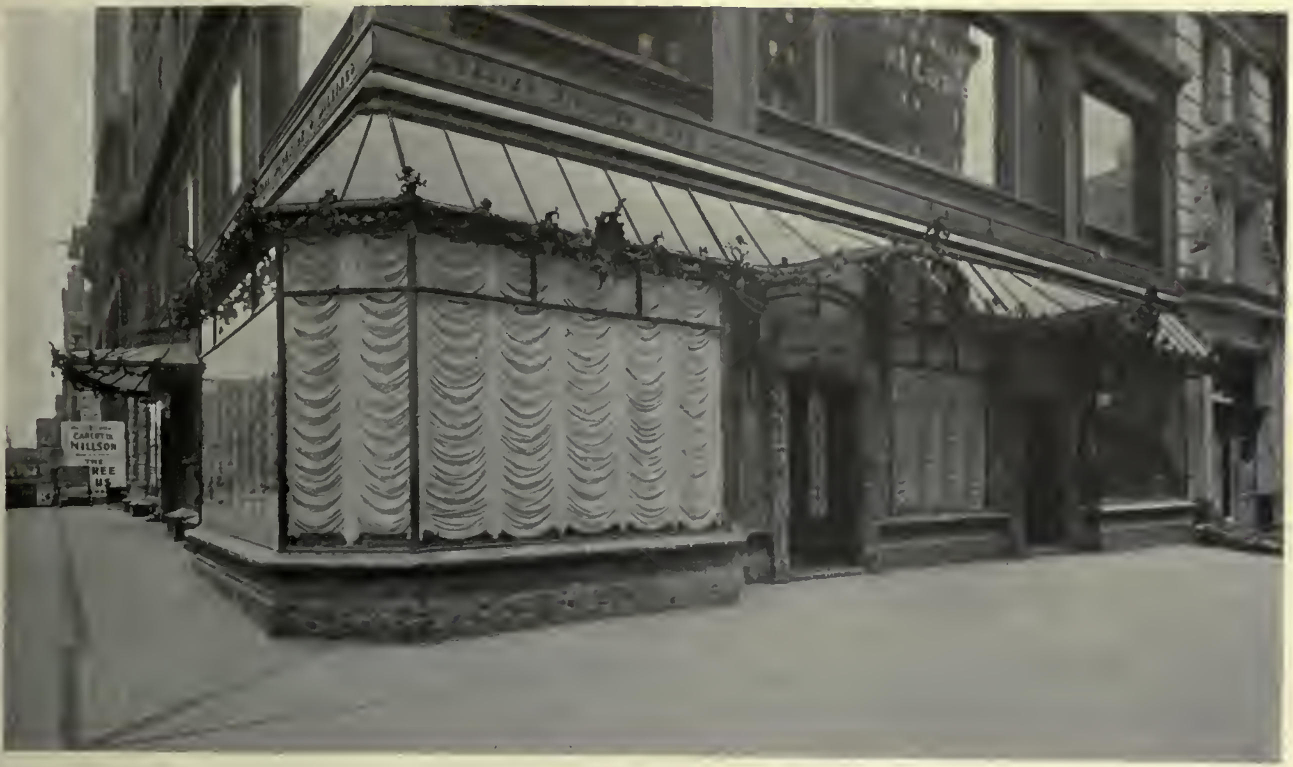
Store on Summer Street, Boston.



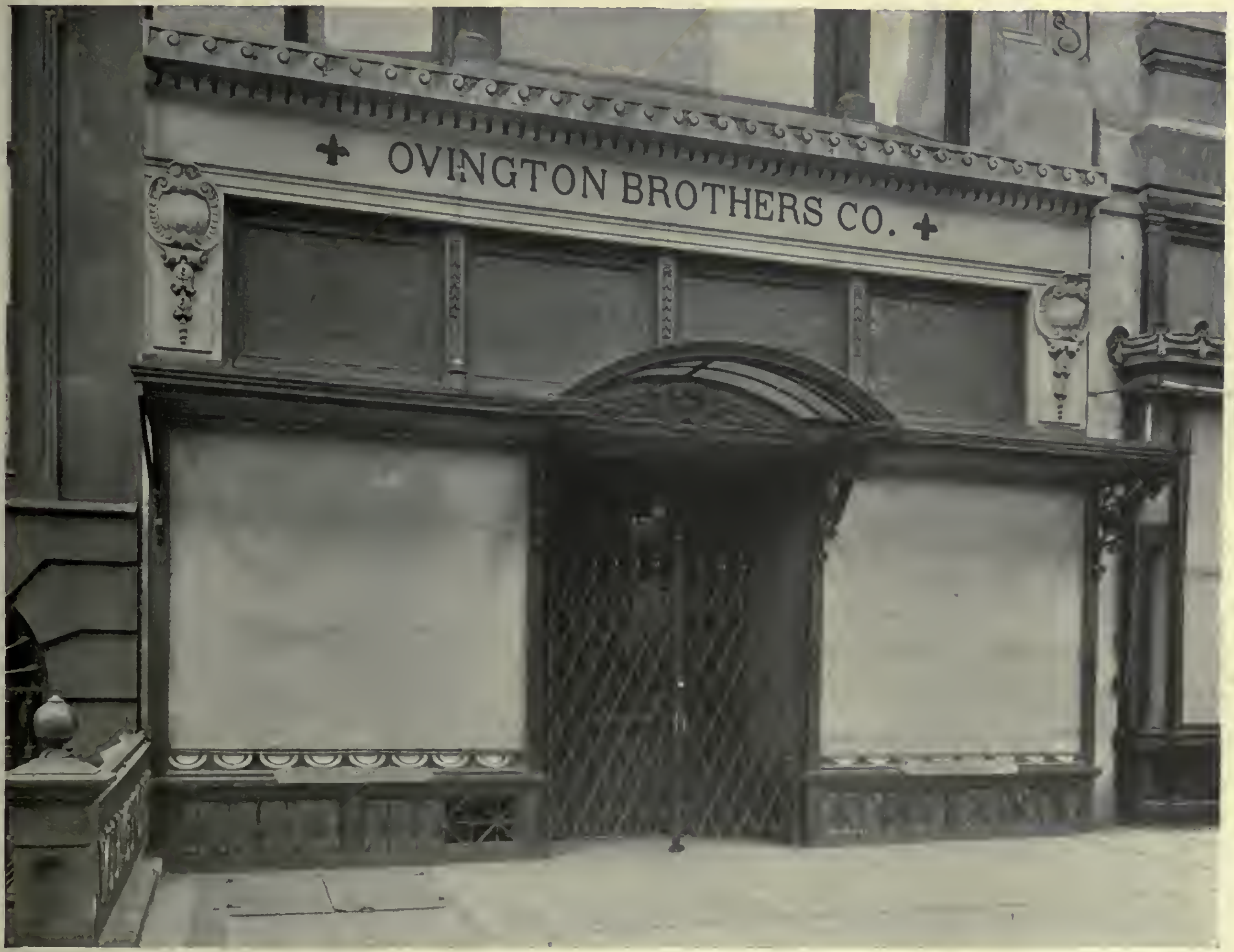
Store of Alexander, Boylston Street, Boston.



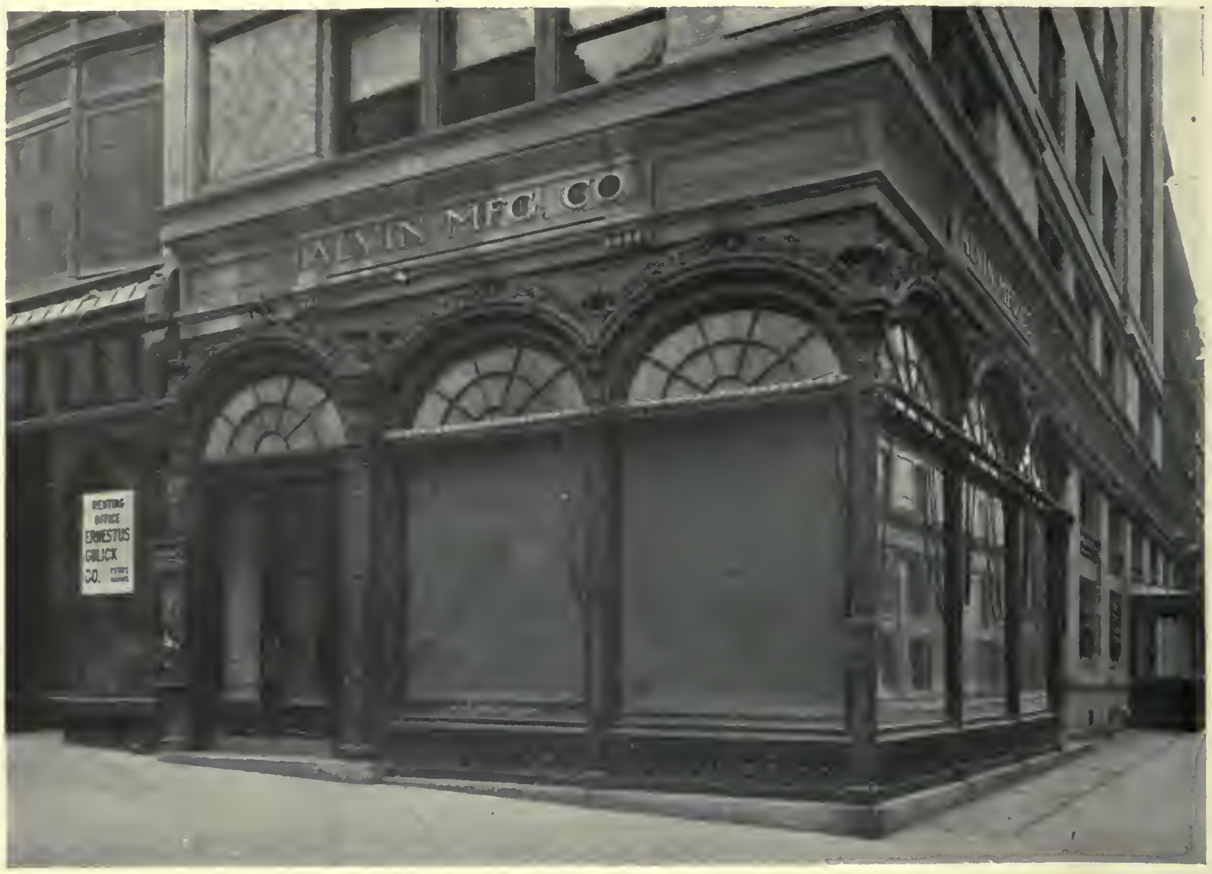
Store of Hanan and Son, Summer Street, Boston.



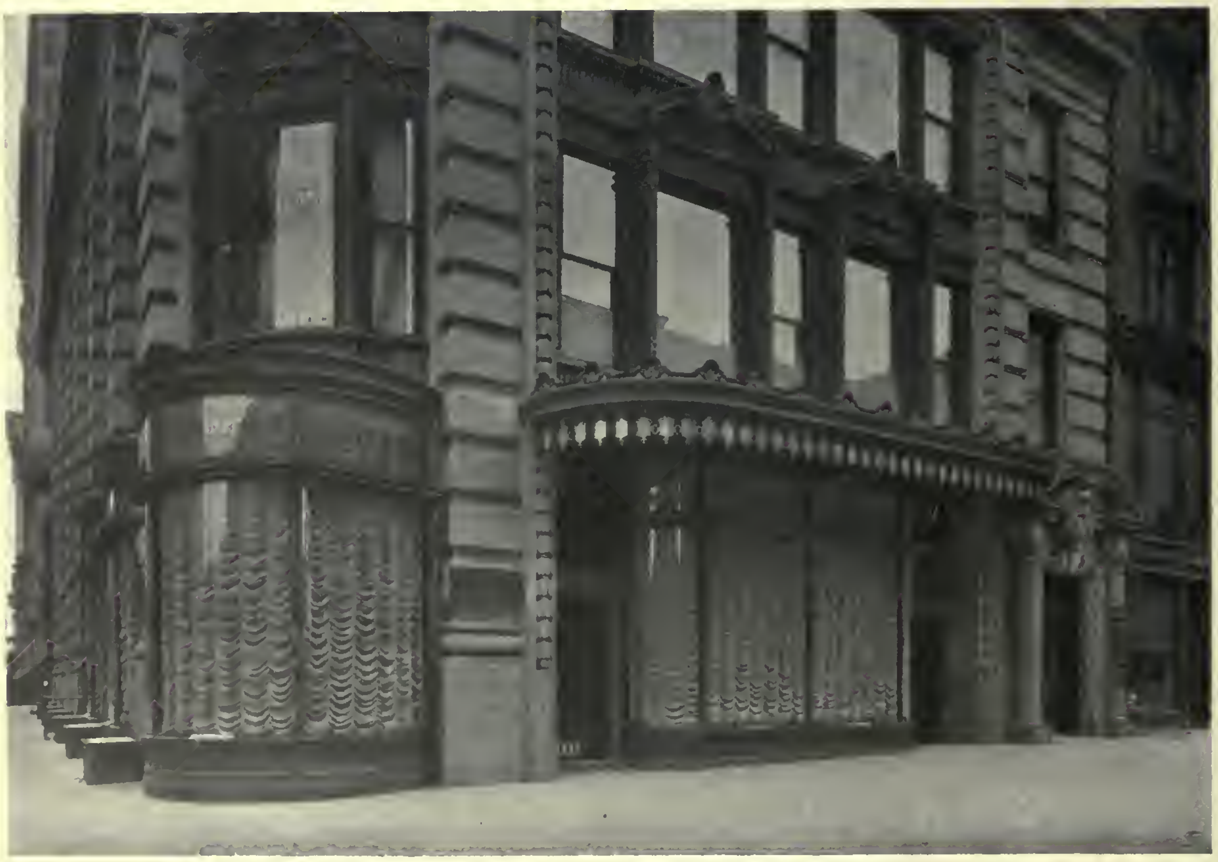
Store of Chester Billings and Son, Fifth Avenue, New York City.



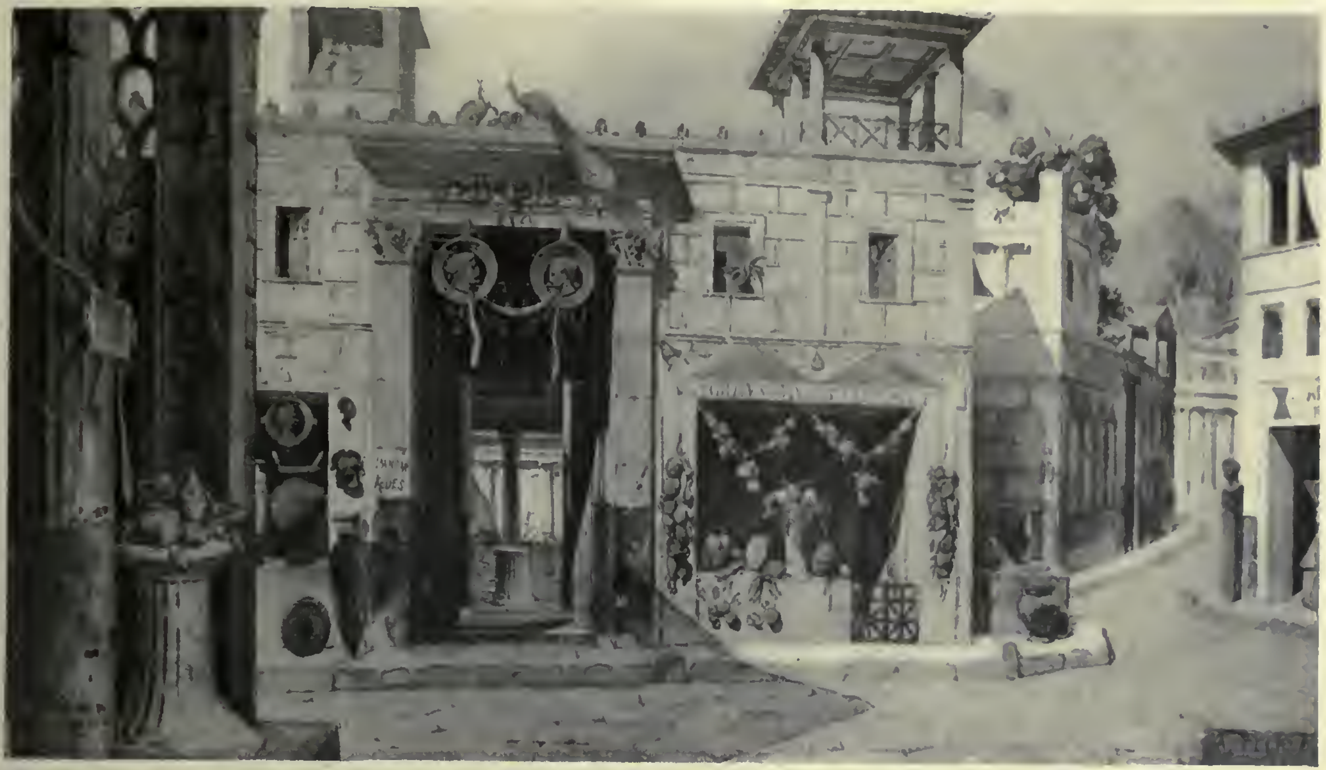
Store of Ovington Brothers Company, Fifth Avenue, New York City.



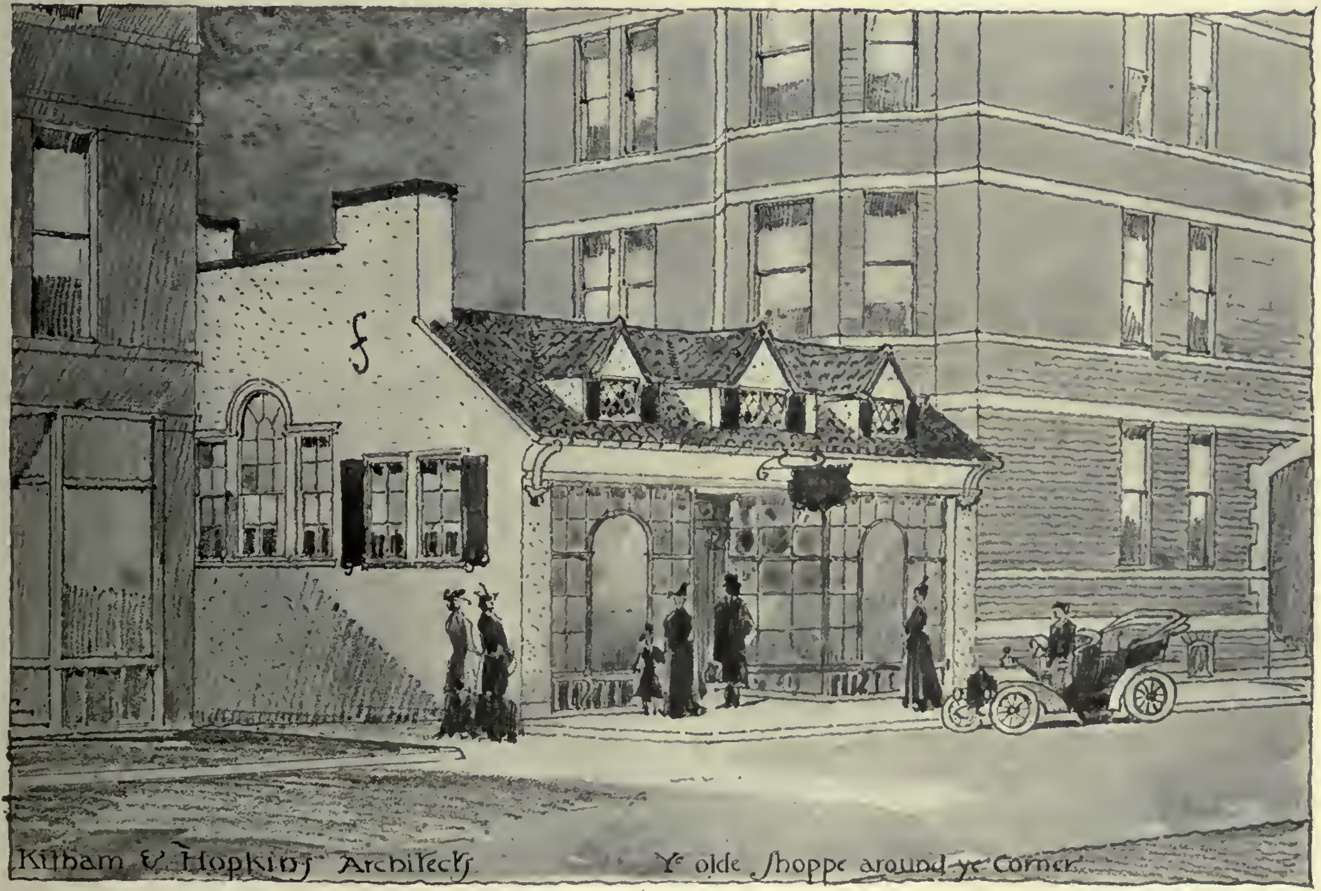
Store of Alvin Manufacturing Co., Fifth Avenue, New York City.



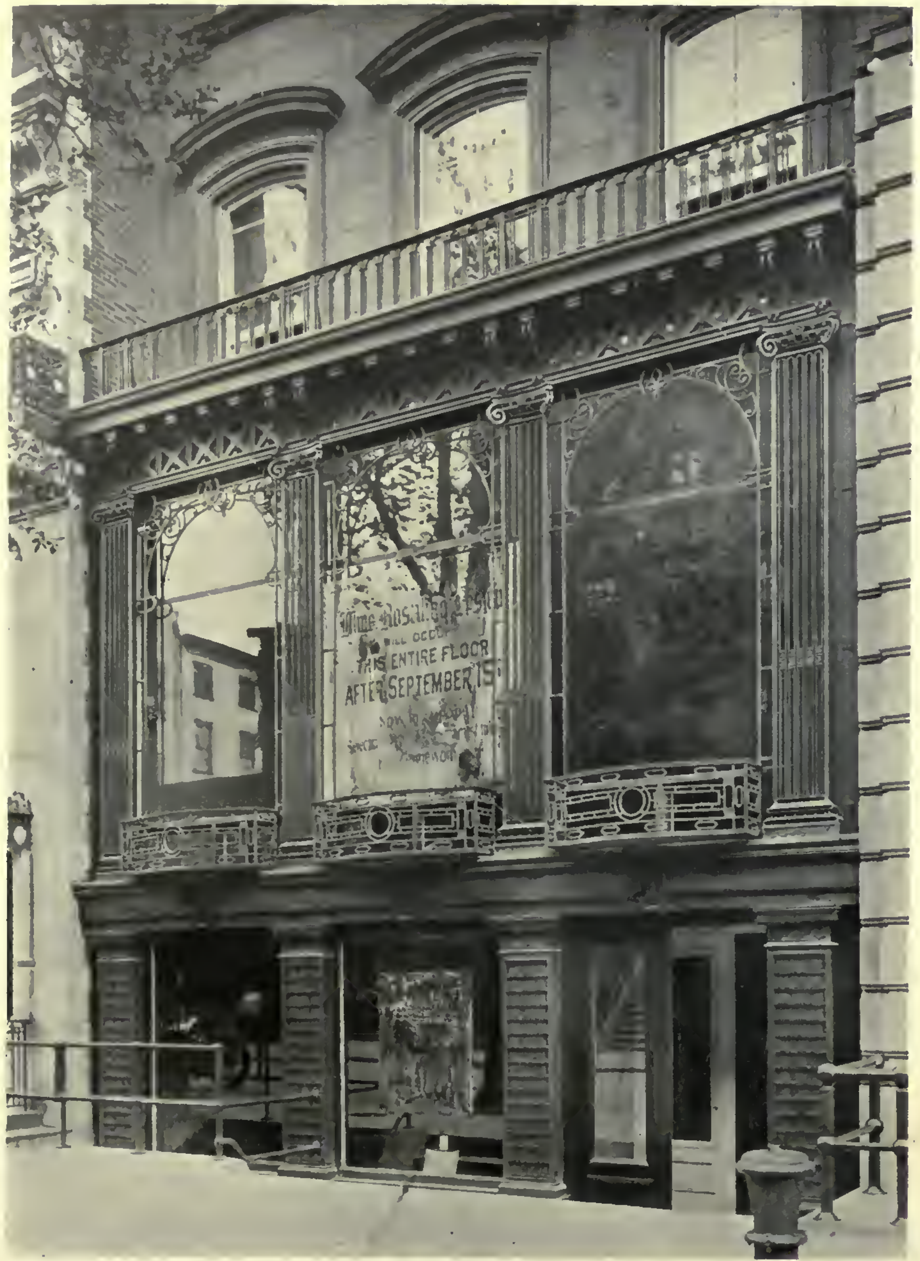
Store of Reed and Barton, Fifth Avenue, New York City.



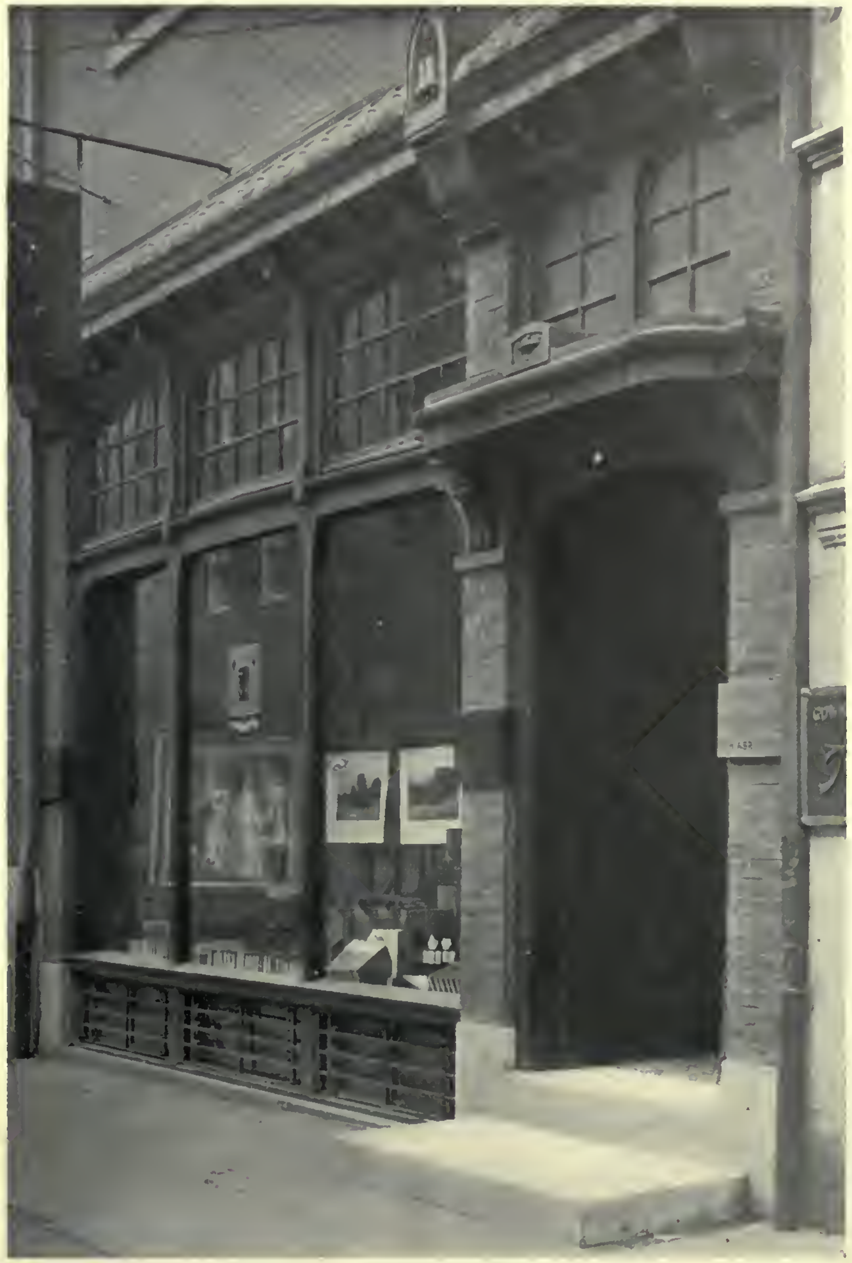
Composition of Felix Duban, representing a street in Pompeii, with fruit and pottery shops.


Kilham & Hopkins Architects
Ye olde shoppe around ye Corner

Store on Clarendon Street, Boston.



Store on East Thirty-Second Street, New York City. Delano and Aldrich, Architects.



Store on Walnut Street, Philadelphia. Brockie and Hastings, Architects.

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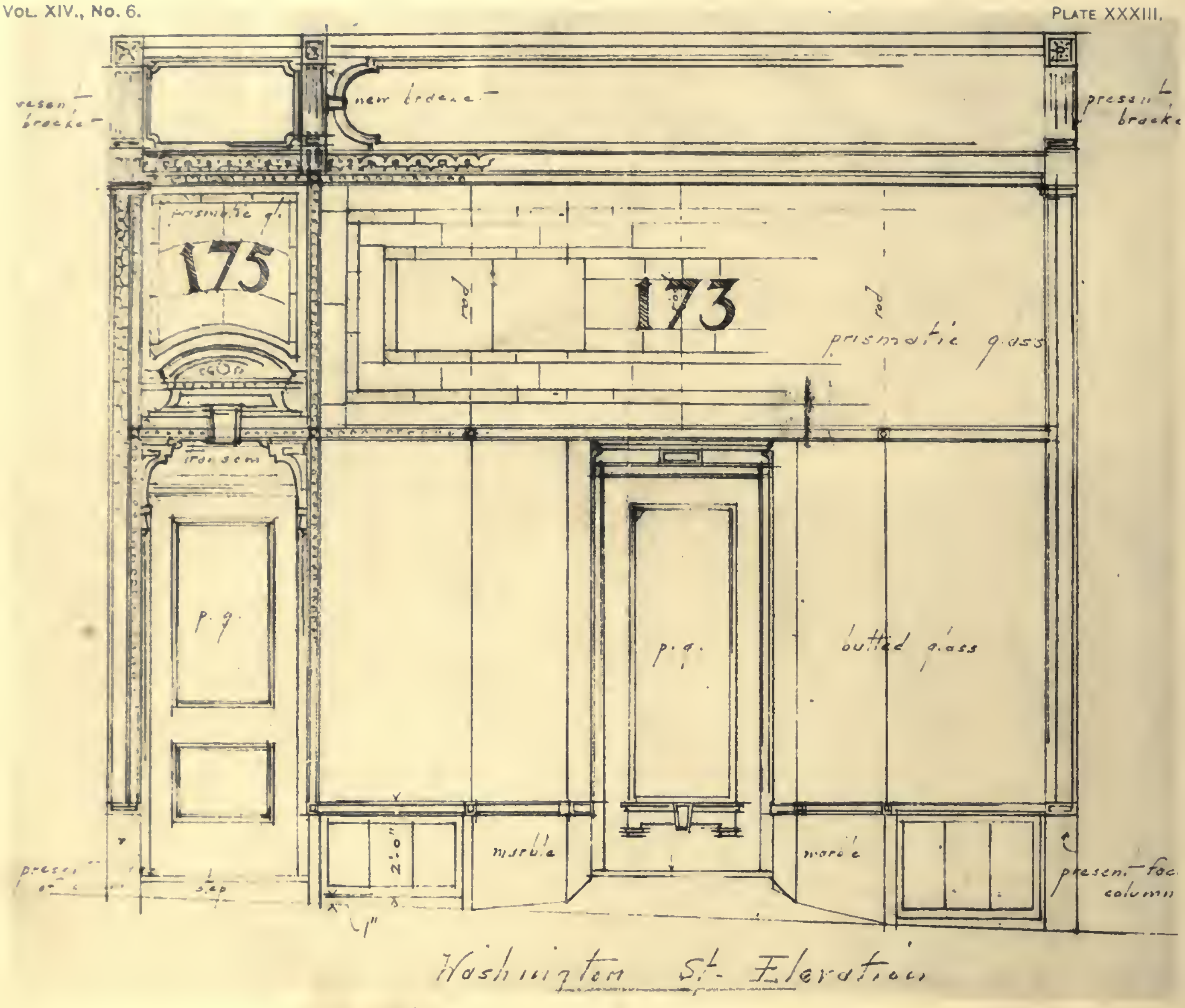

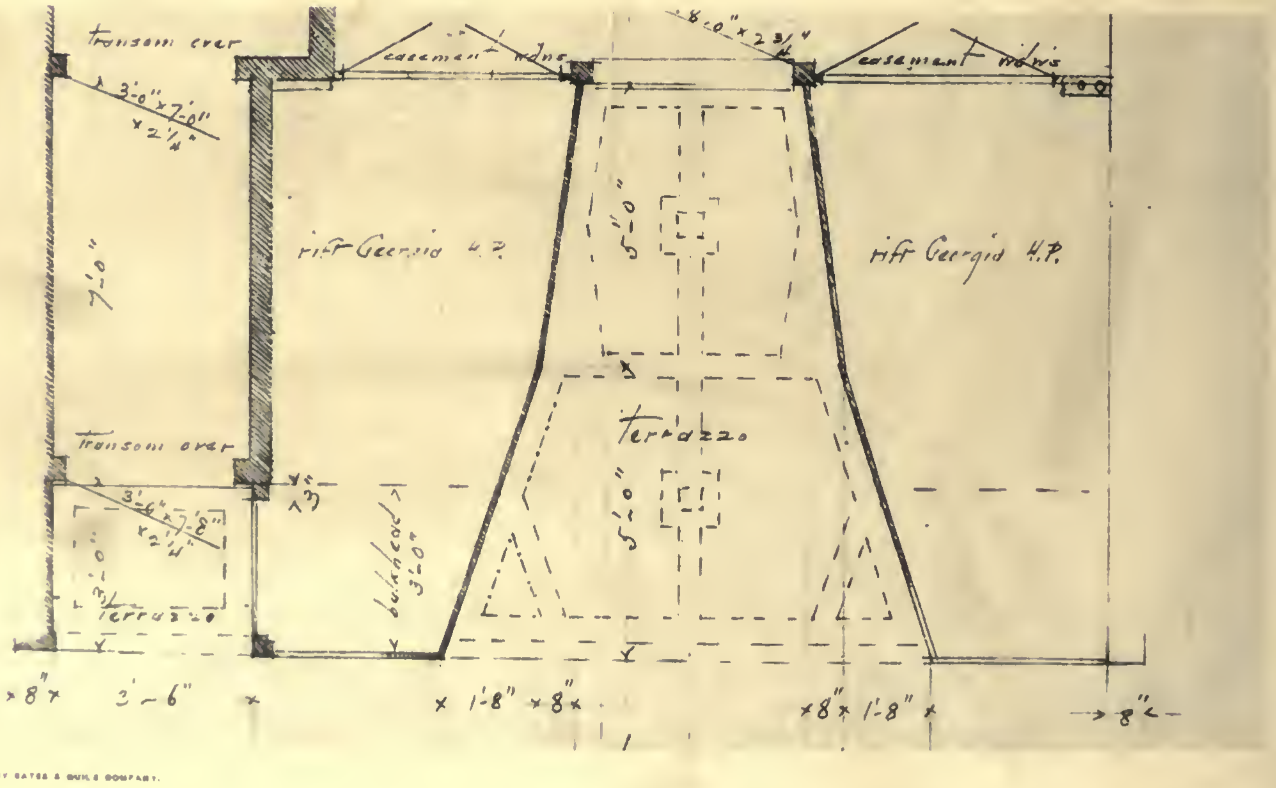

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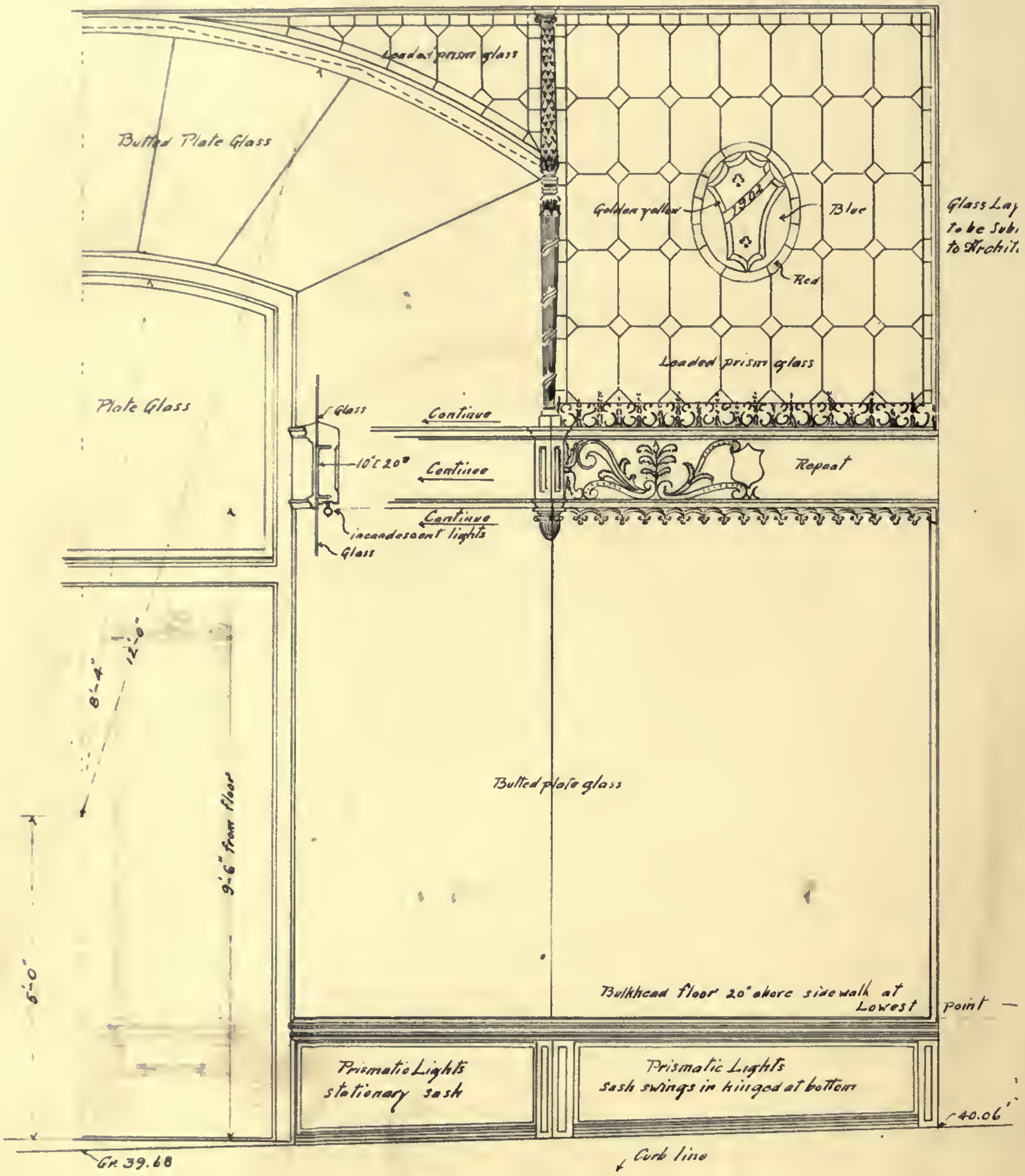
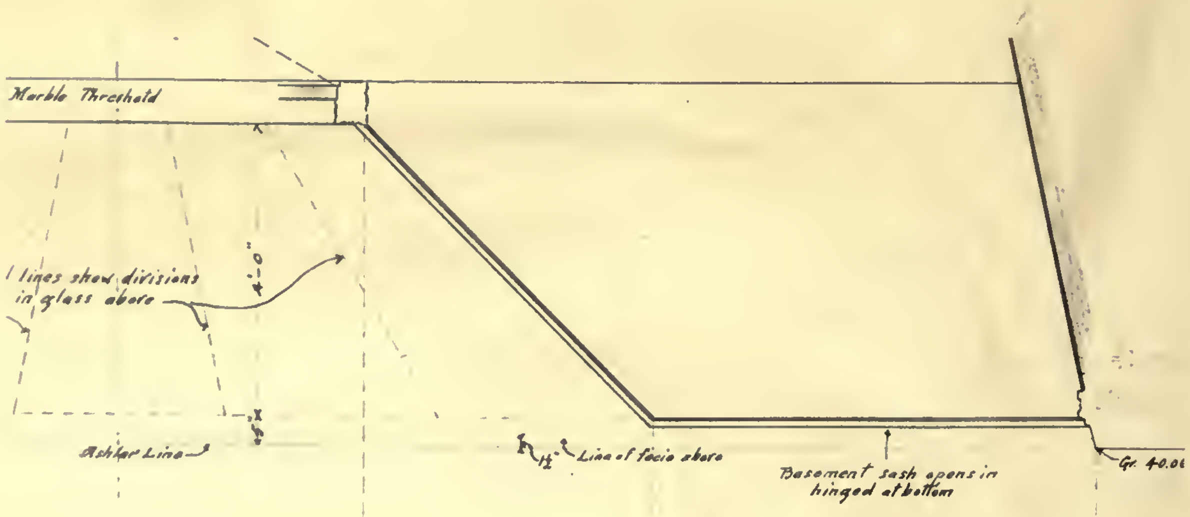
STORE FRONT, 173 WASHINGTON STREET, BOSTON.

ARTHUR H. BOWDITCH, EDWARD B. STRATTON, ARCHITECTS.



½ of front elevation
Models of all ornament to be submitted to Arch't.


Marble Threshold
lines show divisions in glass above
4'-0"
Ashlar Line
1½"
Line of facia above
Basement sash opens in hinged at bottom
Gr. 40.06

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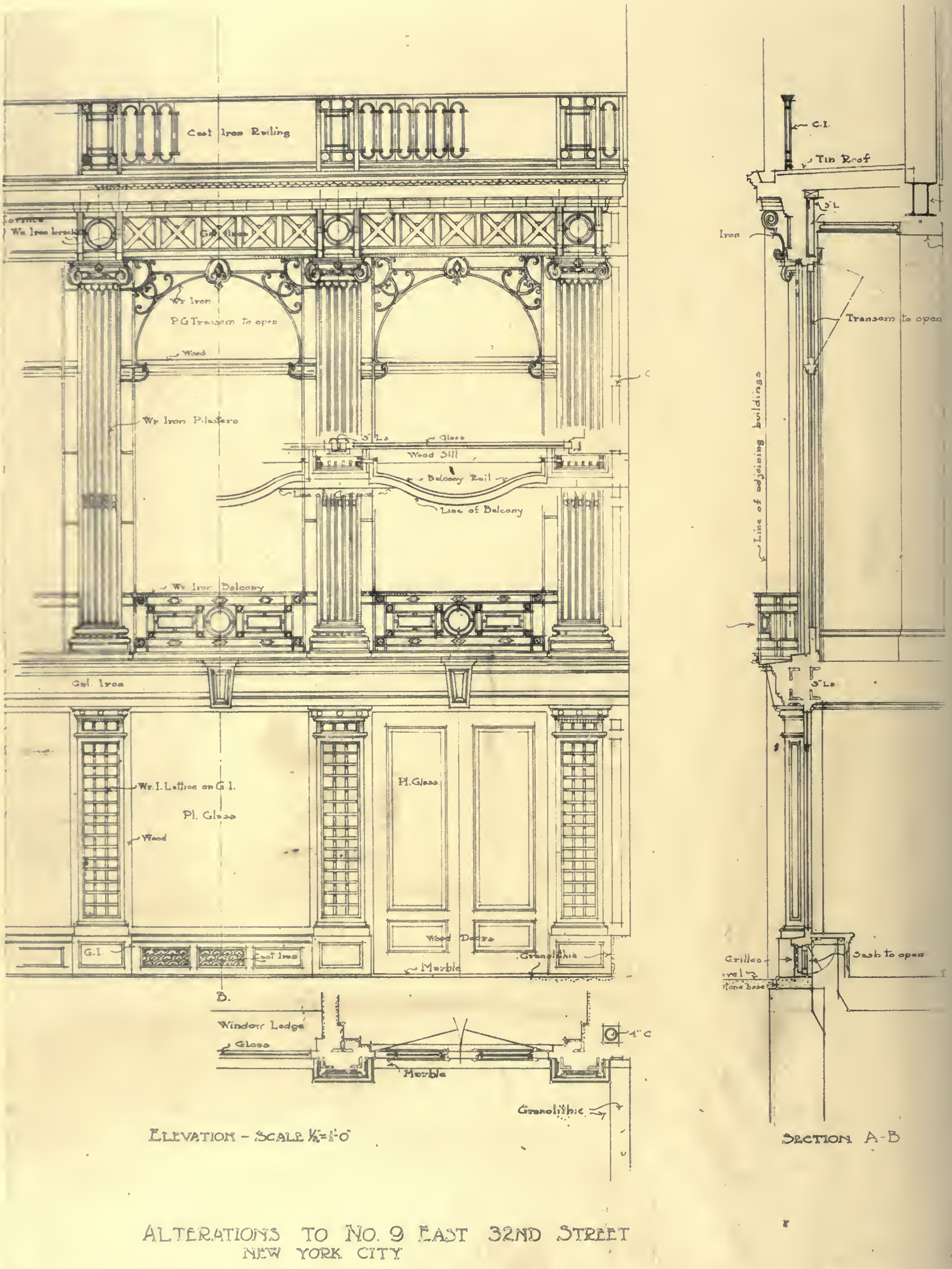
STORE FRONT, ADDITION TO JEWELERS' BUILDING, BOSTON.

Arthur H. Bowditch, Boston.



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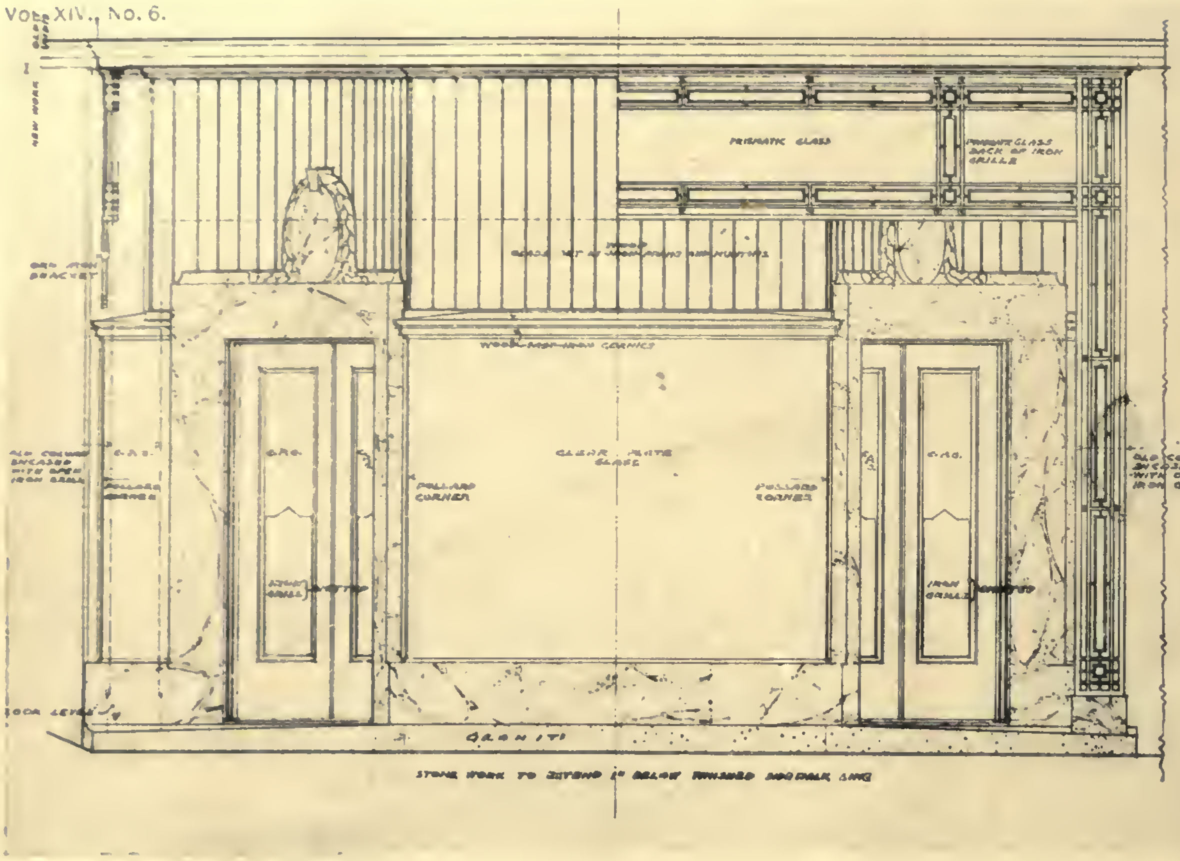
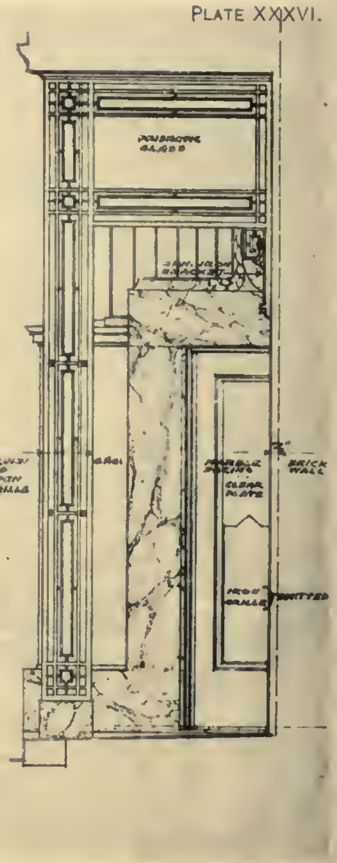
STORE FRONT, No. 9 EAST 32ND STREET, NEW YORK CITY.

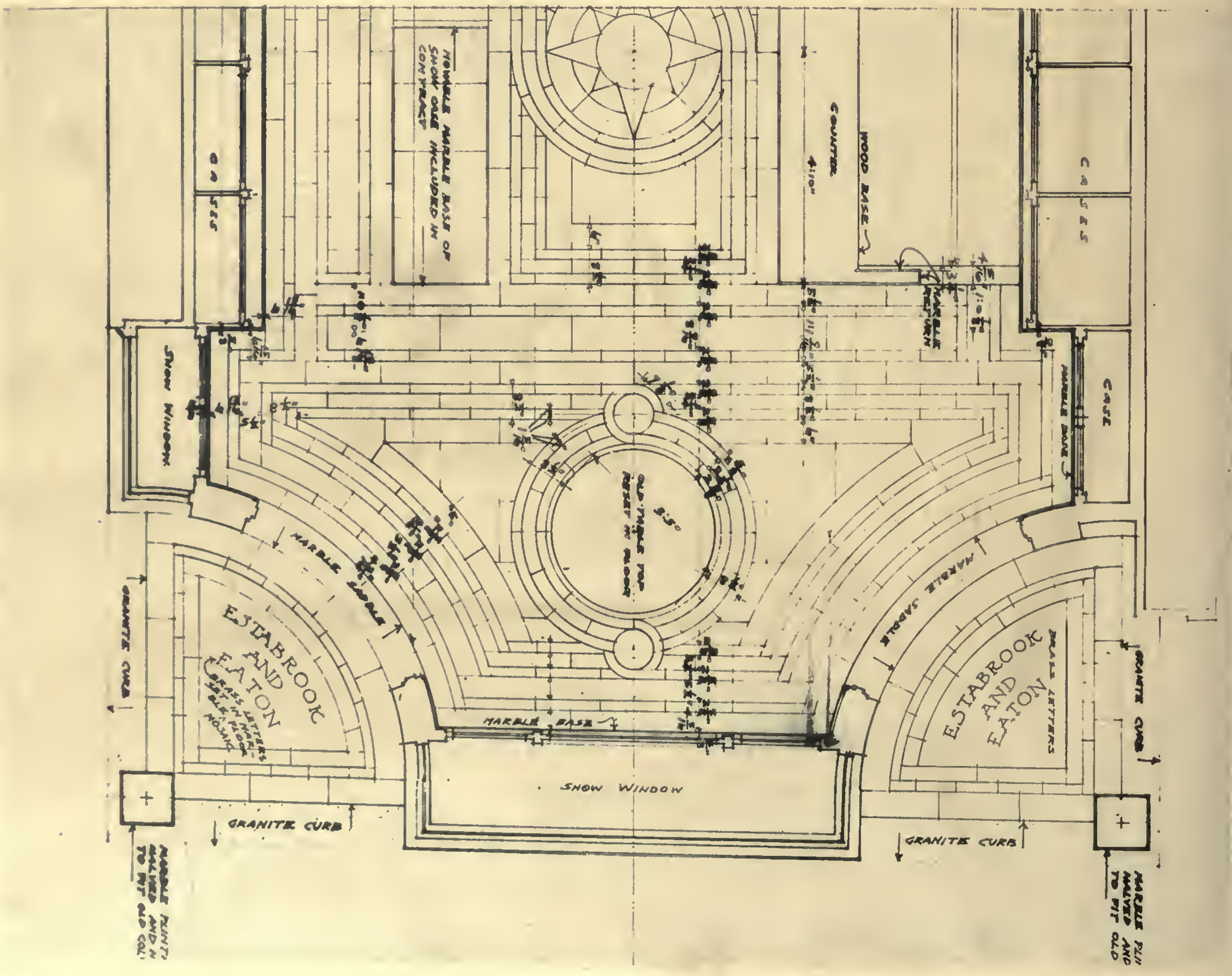
DELANO & ALDRICH, ARCHITECTS.


PRISMATIC GLASS
PRISMATIC GLASS BACK OF IRON GRILLE
WOOD AND IRON CORNICE
CLEAR PLATE GLASS
GRANITE
STONE WORK TO EXTEND 1" BELOW FINISHED SIDEWALK LINE

WASHINGTON STREET ELEVATION



RETURN AT SIDE



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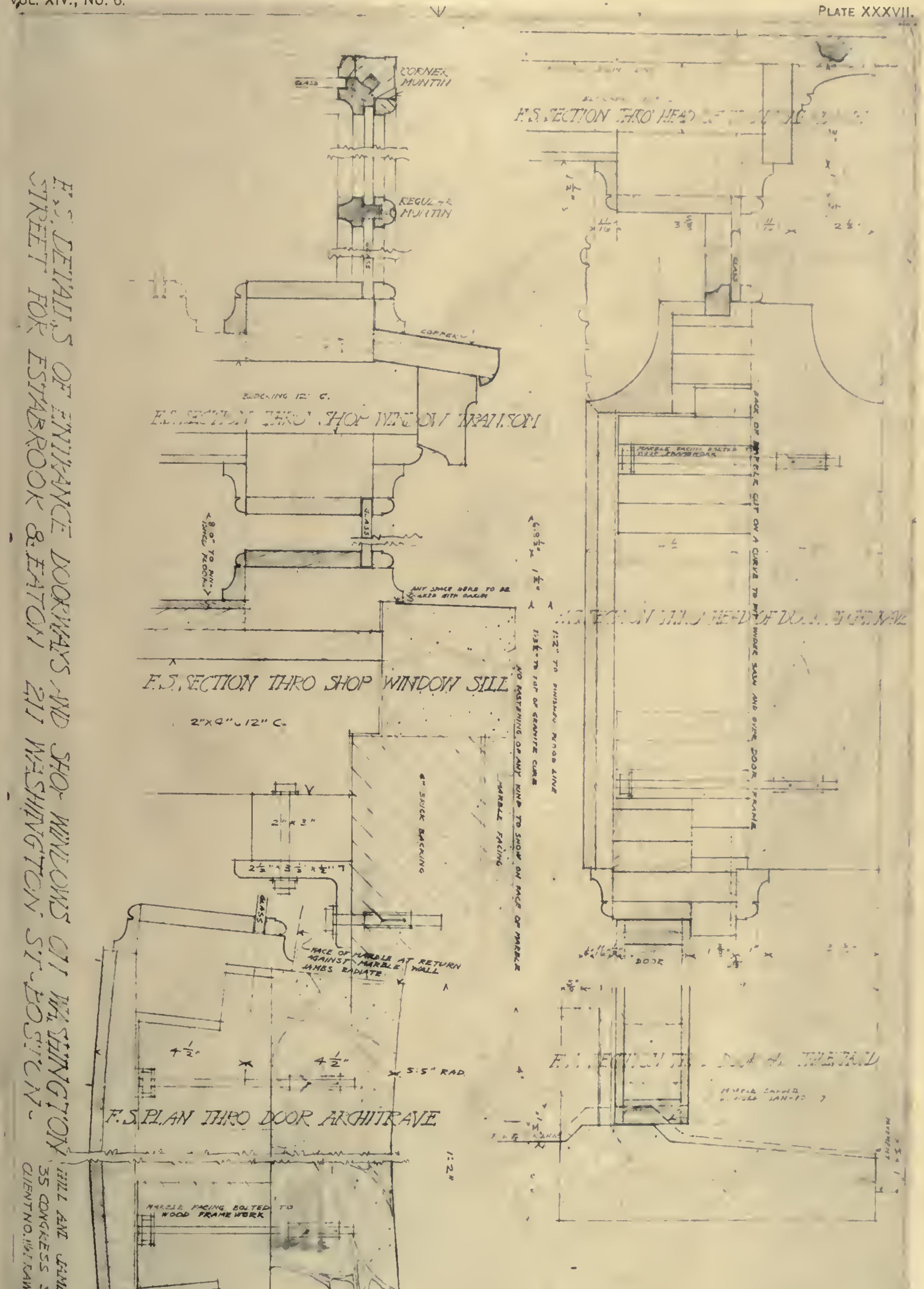
PARTIAL FIRST FLOOR PLAN.

STORE WINDOW FOR ESTABROOK & EATON, 211 WASHINGTON STREET, BOSTON, MASS.

HILL & JAMES, ARCHITECTS.


F.S. DETAILS OF ENTRANCE DOORWAYS AND SHOP WINDOWS ON WASHINGTON STREET FOR ESTABROOK & EATON 211 WASHINGTON ST.-BOSTON.
HILL AND JAMES ARCHITECTS
35 CONGRESS ST. BOSTON
CORNER MUNTIN
REGULAR MUNTIN
F.S. SECTION THRO' HEAD
F.S. SECTION THRO' SHOP WINDOW TRANSOM
F.S. SECTION THRO SHOP WINDOW SILL
F.S. PLAN THRO DOOR ARCHITRAVE
COPPER
GLASS
2"x4" @ 12" C.
2"x3"
8" BRICK BACKING
MARBLE FACING
FACE OF MARBLE AT RETURN AGAINST MARBLE WALL
JAMBS RADIATE
5'5" RAD.
MARBLE FACING BOLTED TO WOOD FRAMEWORK
MARBLE THRESHOLD
BACK OF MARBLE CUT ON A CURVE TO FIT DOOR FRAME
NO FASTENING OF ANY KIND TO SHOW ON FACE OF MARBLE
DOOR
1:2"

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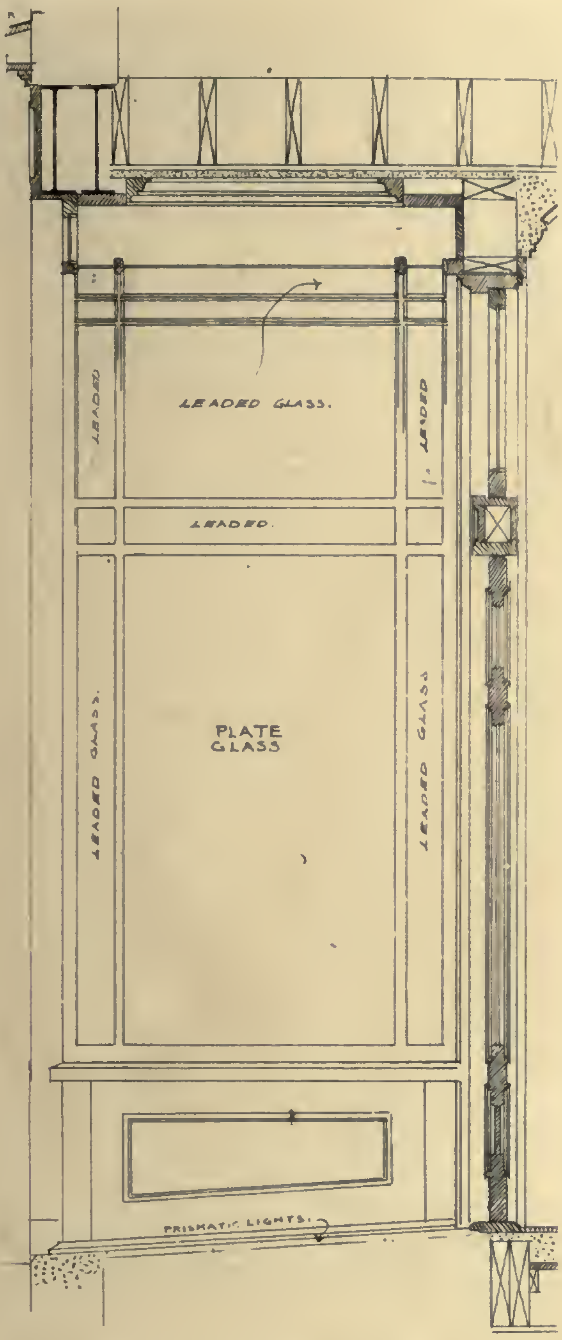
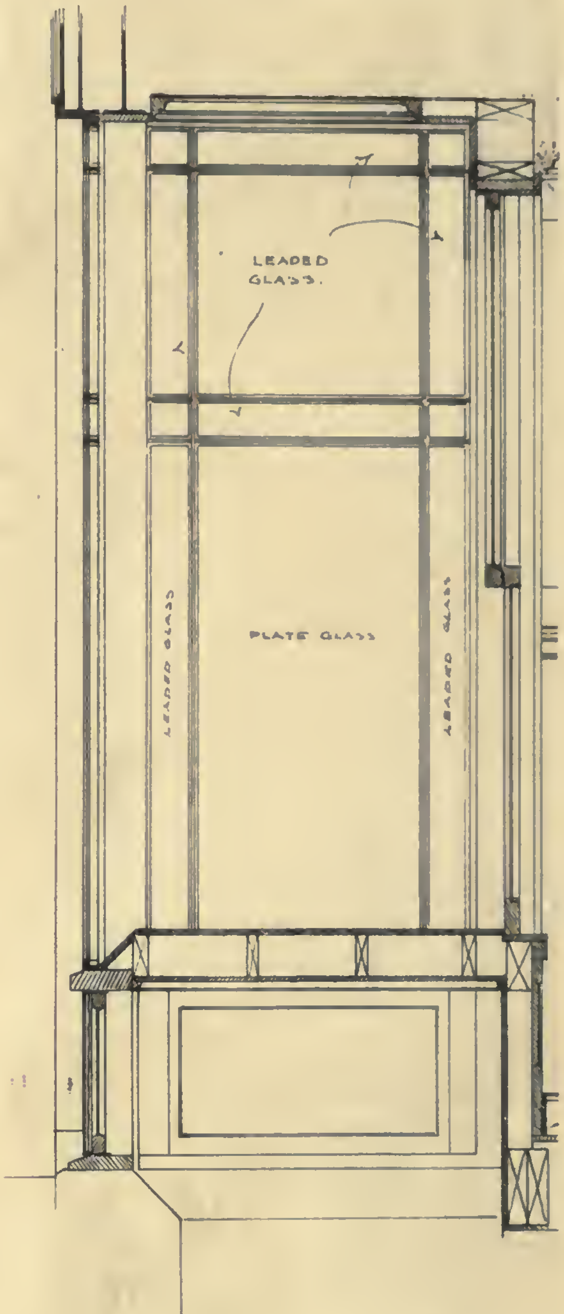
DETAILS.

STORE WINDOW FOR ESTABROOK & EATON, 211 WASHINGTON STREET, BOSTON, MASS.

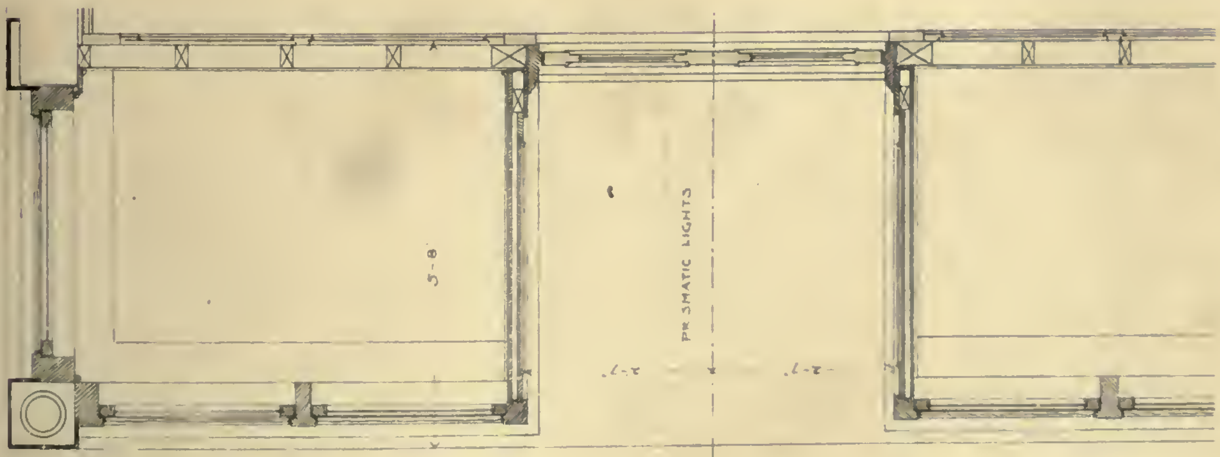
HILL & JAMES, ARCHITECTS.



SECTION THROUGH DOORWAY.



SECTION THROUGH STORE WINDOW.



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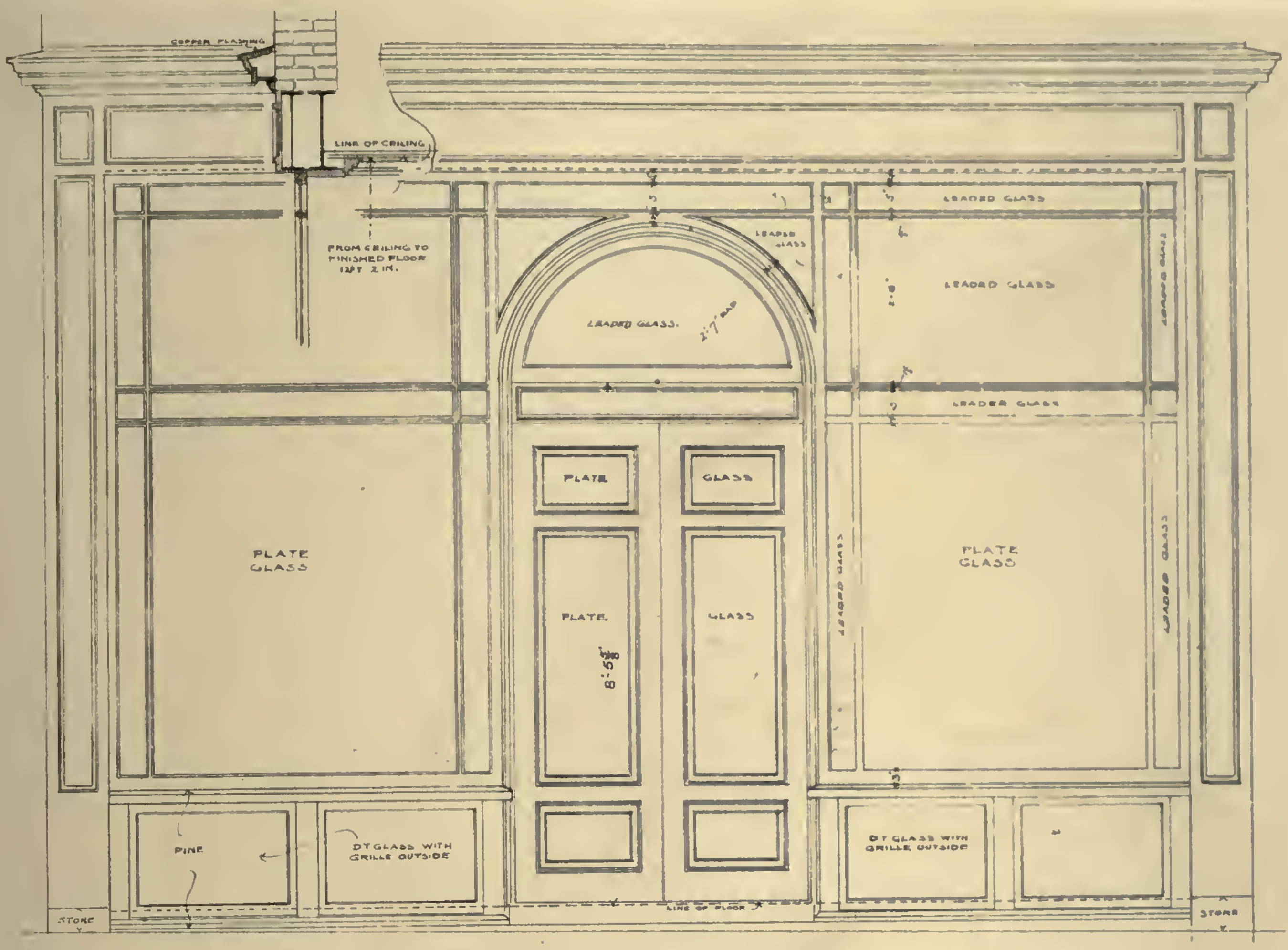
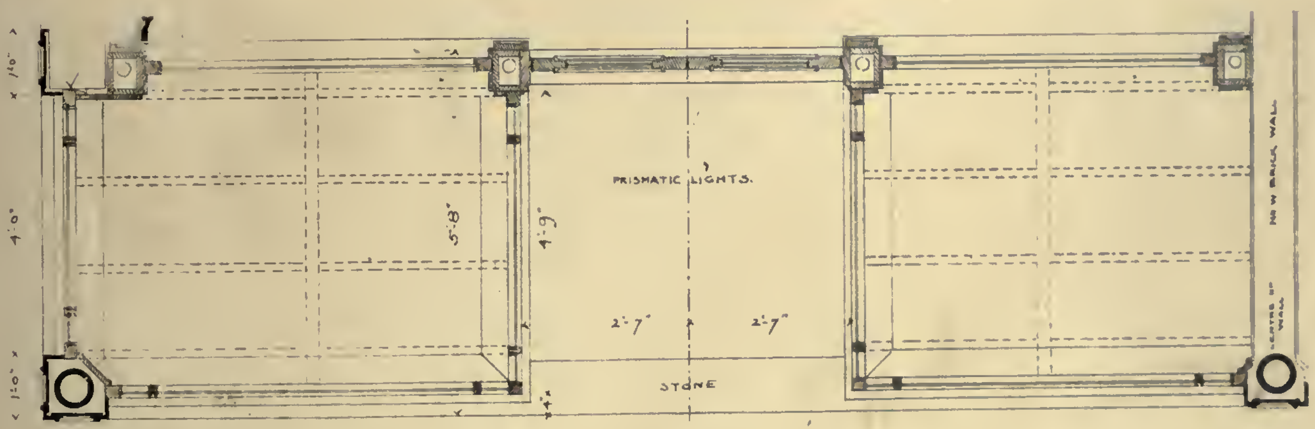
PLAN THROUGH BASEMENT WINDOW.

CANDY-STORE FRONT, PROVIDENCE, R. I.

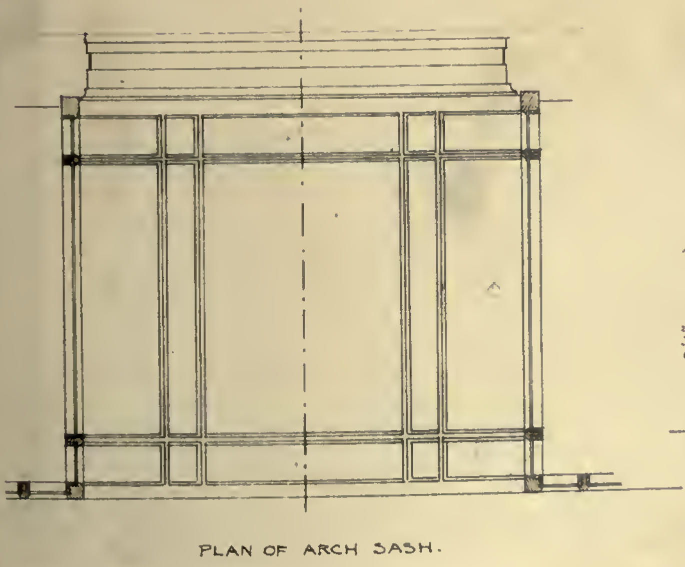
ADDISON B. LE BOUTILLIER, ARCHITECT.

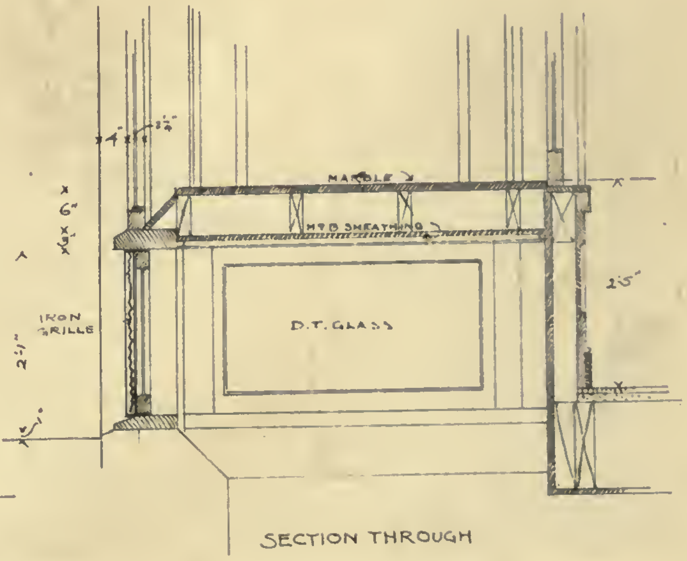


FRONT ELEVATION



PLAN THROUGH STORE WINDOW.





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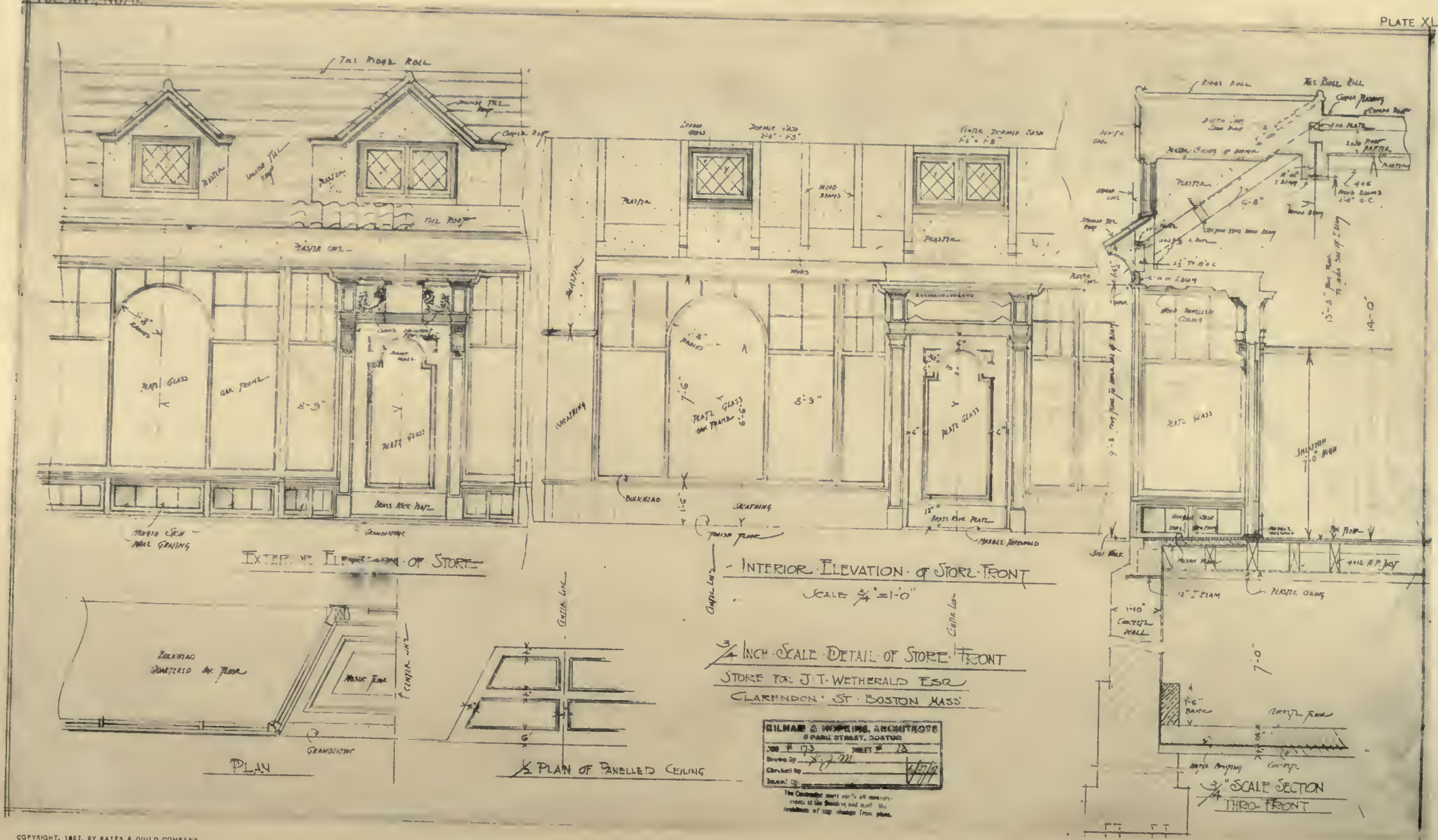
PLAN OF ARCH SASH.

SECTION THROUGH STORE WINDOW.

CANDY-STORE FRONT, PROVIDENCE, R. I.

Addison B. Le Boutillier, Architect.


Tile Ridge Roll
Plaster
Tile Roof
Plate Glass
Oak Frame
8'-9"
Brass Kick Plate
Bulkhead
Sheathing
Finish Floor
Marble Threshold
7'-6"
Exterior Elevation of Store
- Interior Elevation of Store Front
Scale 3/4" = 1'-0"
Center Line
3/4 Inch Scale Detail of Store Front
Store for J. T. Wetherald Esq
Clarendon St. Boston Mass
Kilham & Hopkins, Architects
9 Park Street, Boston
Job # 173
Sheet # 13
The Contractor must verify all measurements at the Building and notify the Architects of any change from plans.
Bulkhead Quartered Oak Floor
Mosaic Floor
Granolithic
Plan
1/2 Plan of Panelled Ceiling
6"
Ridge Roll
Plaster
6'-8"
13'-3"
14'-0"
Wood Panelled Ceiling
Plate Glass
Sheathing 7'-0" High
12" I Beam
Plaster Ceiling
Cement Wall
1'-10"
7'-0"
Cement Floor
3/4" Scale Section Thro Front

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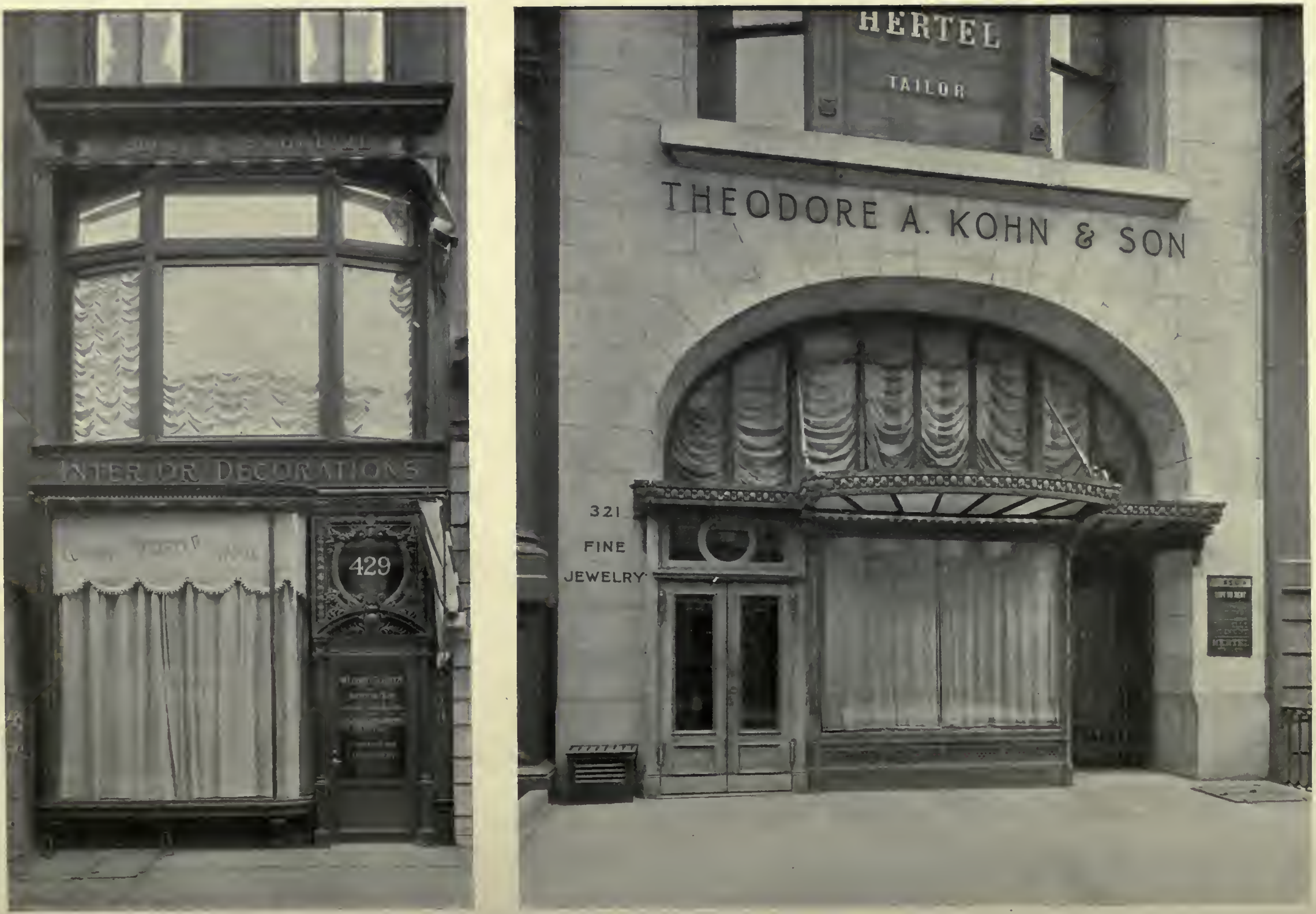
DETAILS OF STORE FRONT. STORE FOR J. T. WETHERALD, ESQ., BOSTON, MASS.

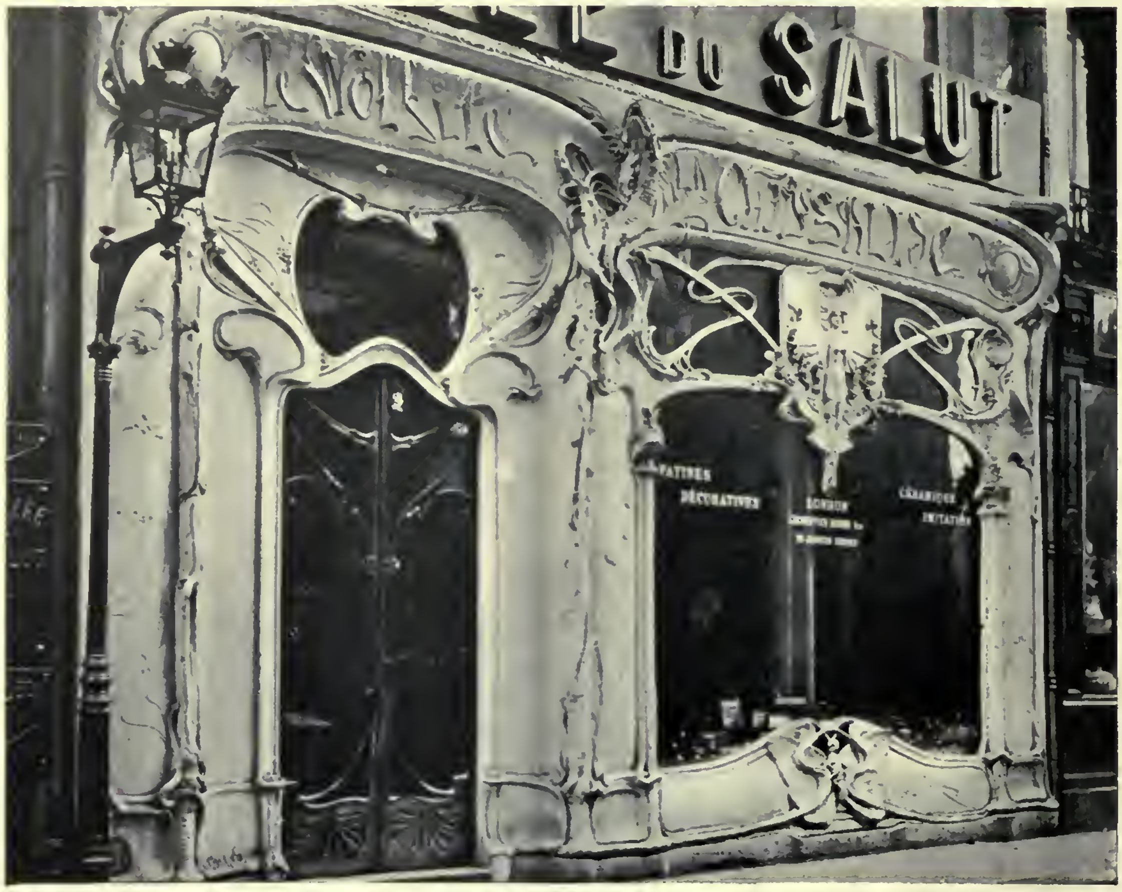
KILHAM & HOPKINS, ARCHITECTS.



Stores on Fifth Avenue, New York City.

Paris Shops

By George B. Ford

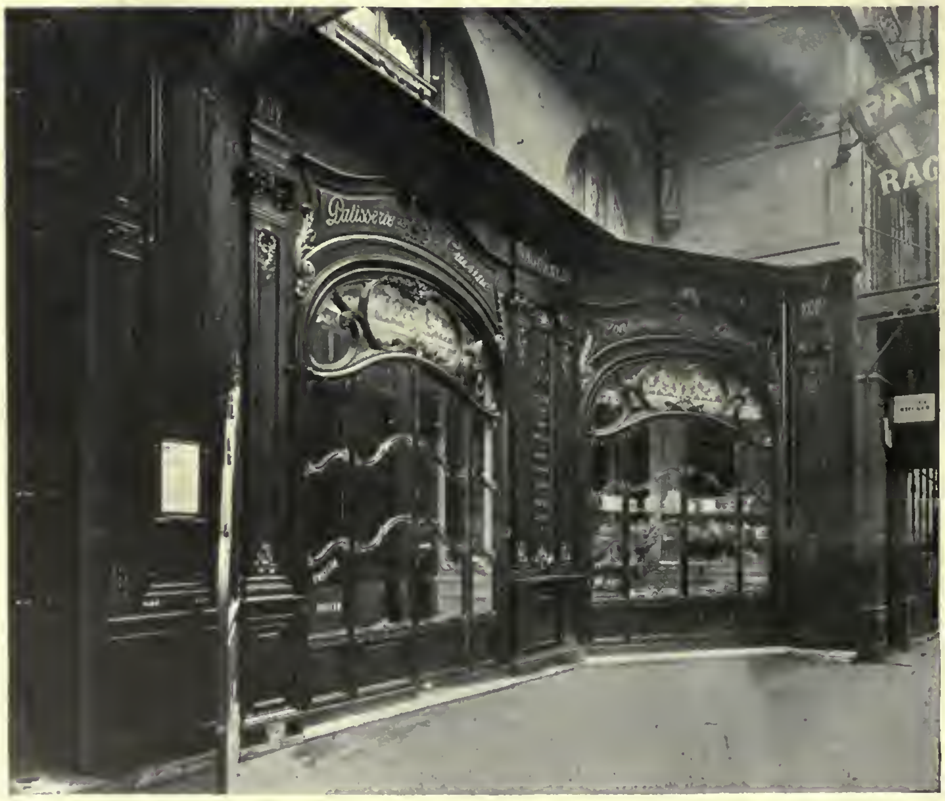


Ceramic Store, Rue des Augustins, Paris.

So many Americans come to Paris now that the character of the Paris streets is almost as familiar as our own. Many new things attract our attention, of which not the least important are the shops; and while we have appreciated this attraction of many of them, perhaps we have failed seriously to study them to find wherein lay their particular charm. We all know how Paris is recognized as the city of small shops; how, except for the few large department-stores, everything is sold in stores no wider than the average city house. We know, too, how the character of the articles therein is specialized, until we have one where nothing is sold but perfumery, or another where only olive oil can be found. Then we remember a type which exists among the select stores of the rue de la Paix or the rue Royale, where, on entering, you find yourself in a sort of private drawing-room — chairs, tables, cabinets, and decorations, all in the best of taste and perfectly harmonious. At first you may wonder if you may not be intruding, if it be really a shop or not, until you realize that the contents of the cabinets, the cabinets themselves, the chairs and decorations, are merely samples of what they wish to design and execute for you. Then indeed you show exceptional self-control if you can leave without ordering something.

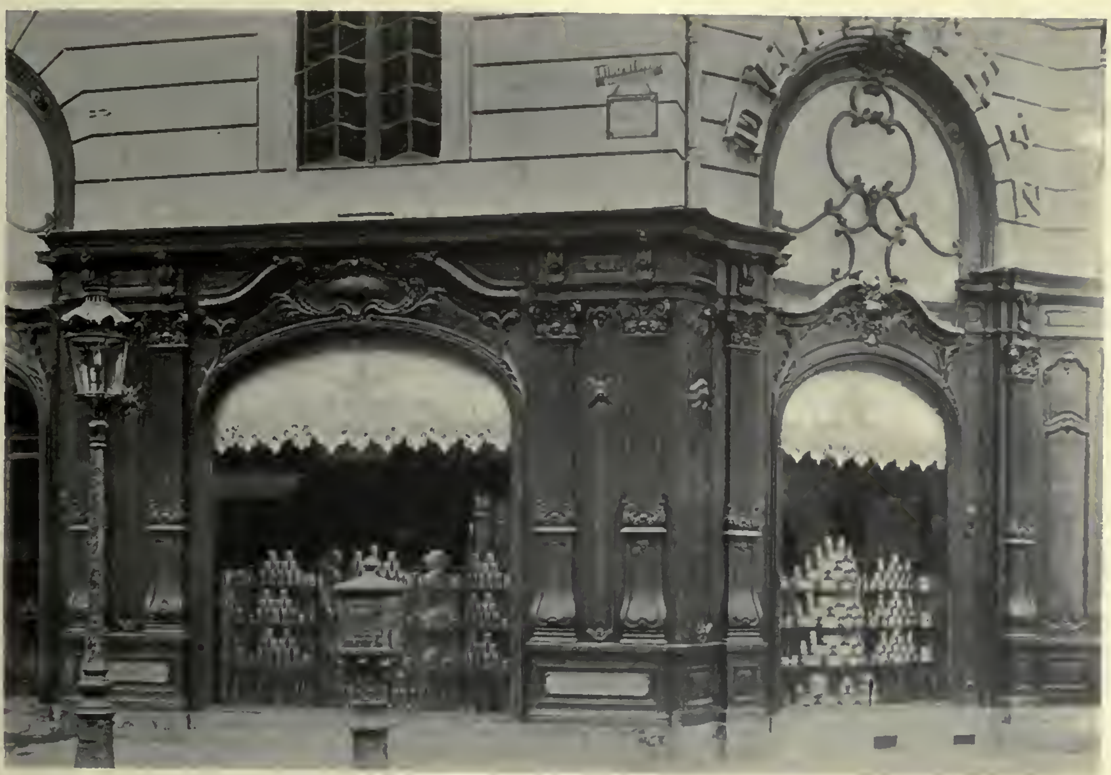
The universality of good taste among the French in the arrangement of objects for display, be it in front of their shops, in the windows, or inside, is generally known. Even the meat-shops, brutal and crude as they usually are in America, are here often works of art; the various pieces of meat hang before the shop in arrangements that show an eye quite sensitive to composition of form or color. In addition, they are decorated with laurel and flowers, or with festoons of paper flowers.

But do not imagine that all Paris is full of attractive modern shops. On the contrary, they are limited to a very few streets. The rue de la Paix, rue Royale, rue St. Honoré, the avenue de l'Opéra, and the two Boulevards, des Capucines and des Italiens, practically comprise all the new work, though of course you run across isolated examples in other parts of the town. Nor within the districts just described must one expect to find many of the shops up to date. Perhaps the older shops make the more modern ones all the more attractive by contrast.



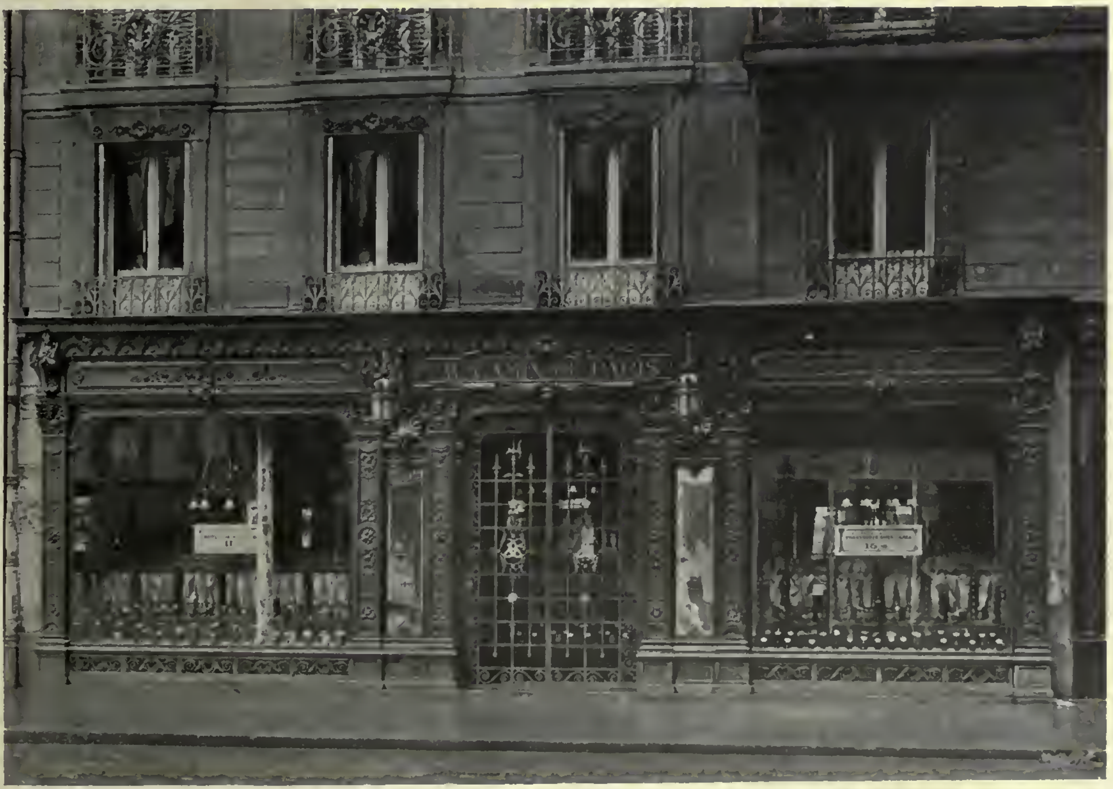
Patisserie Ragueneau, Rue St. Honoré, Paris.

In considering the modern shops we have to distinguish between the decoration, whether taken from the historical styles or belonging to the category of "Art Nouveau," or what they please to call here "Art Moderne." Of the former, the majority are in wood, of which the pastry-shop called "Ragueneau," on the rue St. Honoré near the Louvre, is a good example. Louis XV. in style, the wood natural oak varnished, the glass beveled and in small panes, it as a distinction that sets it quite apart from its neighbors. On ntering you find yourself in the cosiest of salons. The woodwork s all white, framing in many plate-glass mirrors; the marble floor nd tables, the gay little marble fountain in the center of the room, he glass shelves n brass standrds about the walls, all comine to make uch an attractve interior that ou are quite ontented to ander about, hoosing here nd there a cake rom the piles so emptingly dislayed on every and. Then, aving chosen to he limit of apetite or pocketook, you sit own at a little able to enjoy hem, with the ccompaniment f a good cup of ea. It is the ombined air of oziness and of efinement that ives this place ts peculiar charm, and brings you back to it again and again.



Perfumery Shop of Delettrez, Rue Royale, Paris.

Another store similar in treatment is that of the perfumer on the ue Royale, called "Delettrez." Also in oak unstained and similar n style, it has in addition a dark reddish marble base and the letters nd little spots of ornament picked out in gold. Then when you magine the oxes in the indows all of a eddish gold gainst a dark live-green plush urtain, you have richness of ffect that beokens only the ost select of tores.



Shoe Shop "Au Gamin de Paris," Rue Quatre Septembre, Paris.

Of similar maerials, but quite ifferent in charcter, is the exerior of the shoe tore "Au Gamin e Paris," on he rue 4 Sepembre. The elicacy of the etail, the lamps, nd the grille all end to give this n interest quite ts own. Others ore commonlace in their rchitectural reatment gain attractiveness by the use of potted plants in their pper windows. Thus the rue de la Paix at Paquin's and in the eighborhood is gay even on the wettest of days. All the windows bout the street are filled with boxes of bright chrysanthemums. A clothing-store at the corner of the rue du Louvre and the rue St. Honoré, under ordinary conditions quite unnoticeable, becomes, on account of its frieze of chrysanthemums, an object of marked interest to passers-by. The flowers, of course, change with the seasons, the chrysanthemums giving place to roses and dahlias.

Similar in character but richer in effect are the stores using a dark wood, decorating it with motives in brass and bronze in part gilded, the entrance being made more attractive by the use about it of small panes of beveled glass. In the case of the "High Life"—pronounced "eeg leaf"—rue Auber, we find a pronounced richness of effect gained by the use of beautiful greenish onyx columns about which twine an ivy vine in bronze, gilded. The base is in bronze, and the letters and certain spots of the detail are gilded.

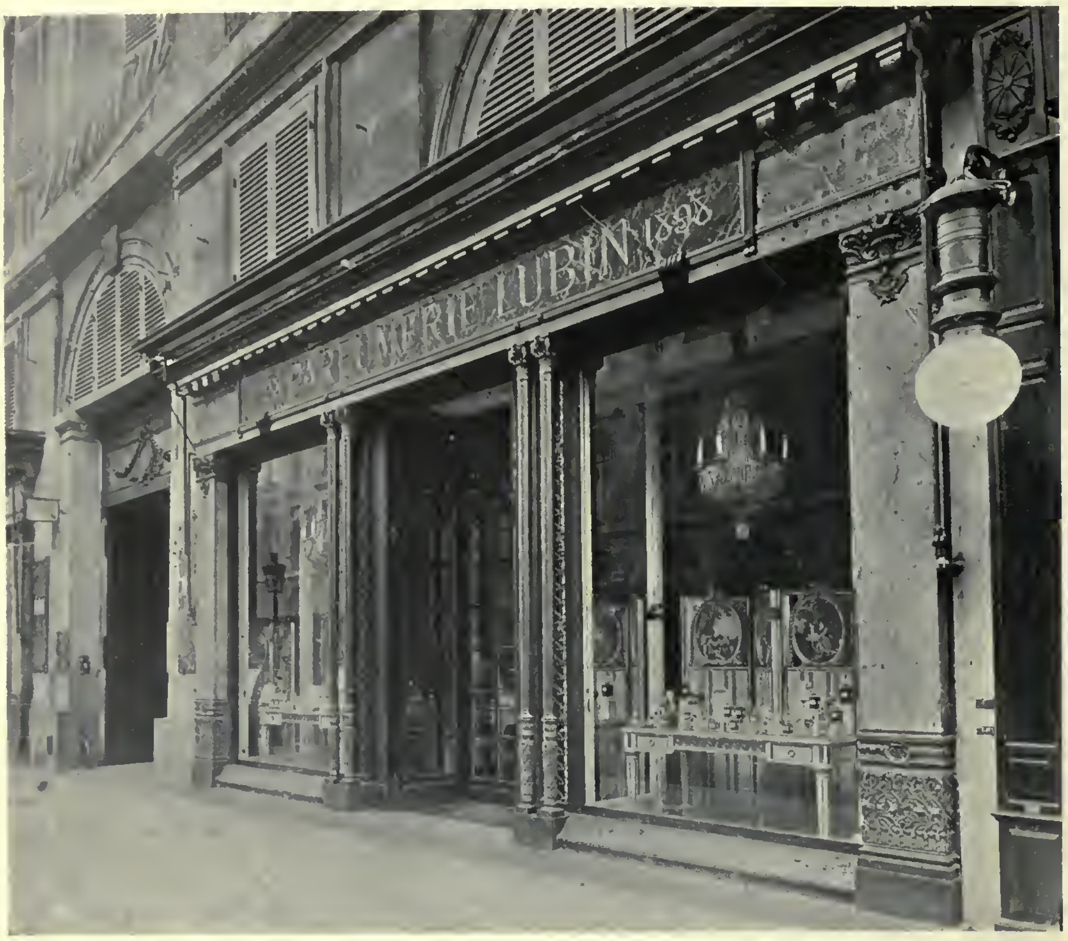
In other shop fronts we find an attractive combination of marble and wood, dark red, green or black marbles striped with white with a dark-stained wood. In the shop of "Lubin," the perfumer, on the rue Royale, the above effect is still further enhanced by the use of bronze columns on either side of the entrance.

Then sometimes it is carried one step further, as in the case of the passenger-office of the Steamship Combine at the corner of the rue Auber and the rue Scribe, a luxurious construction in rich cream and gray marble on a dull red background against which are placed spots of gilded nautical ornament. The whole is further enriched by an elaborate sign in metal, partly gilded. The ships-lamps and the use of ropes, anchors, and shells in the decoration immediately give it a character quite apart from the ordinary store.

In fact, this combination of richness and dignity well betokens the power of the companies to which it belongs.

In one or two other cases here the fronts are treated entirely in plate glass and iron wrought into beautiful plant and leaf forms. Such is the cut-glass store, the Karlsbad, on the Grands Boulevards. It is particularly attractive in the lightness and grace of its detail.

The "Art Moderne" is usually connected in our minds with wild, snake lines, flowing, contorted figures, huge bunches of fruit and flowers; in short, with a general absence of all that is logical and sane, quiet and dignified. There are a few examples of that here, of which the store shown, on the rue des Augustins, shown on page 164 is a good example: a structure in wood and staff painted white. It at least attracts attention, and, in so far as it does that, one might say that it was a most successful front. However, much of the modern work is in good taste and quite restrained. For instance, the front of the shoe-store called "La Veine," on the rue de Bac, while distinctly "Art Nouveau" in character, is pleasing in the originality and simplicity of its treatment in wood, painted. It is all in two shades of a light gray blue, with a leaf pattern and letters in dull red and yellow.



Perfumery Shop of Lubin, Rue Royale, Paris.

Another case, less marked by "Art Nouveau," is the front of the pharmacist "Robert," on the rue de Grenelle. This is in wood painted a very pale bluish gray white, enclosing tile patterns in blue and cream. The bases are single blocks of light blue-gray glazed terra-cotta.

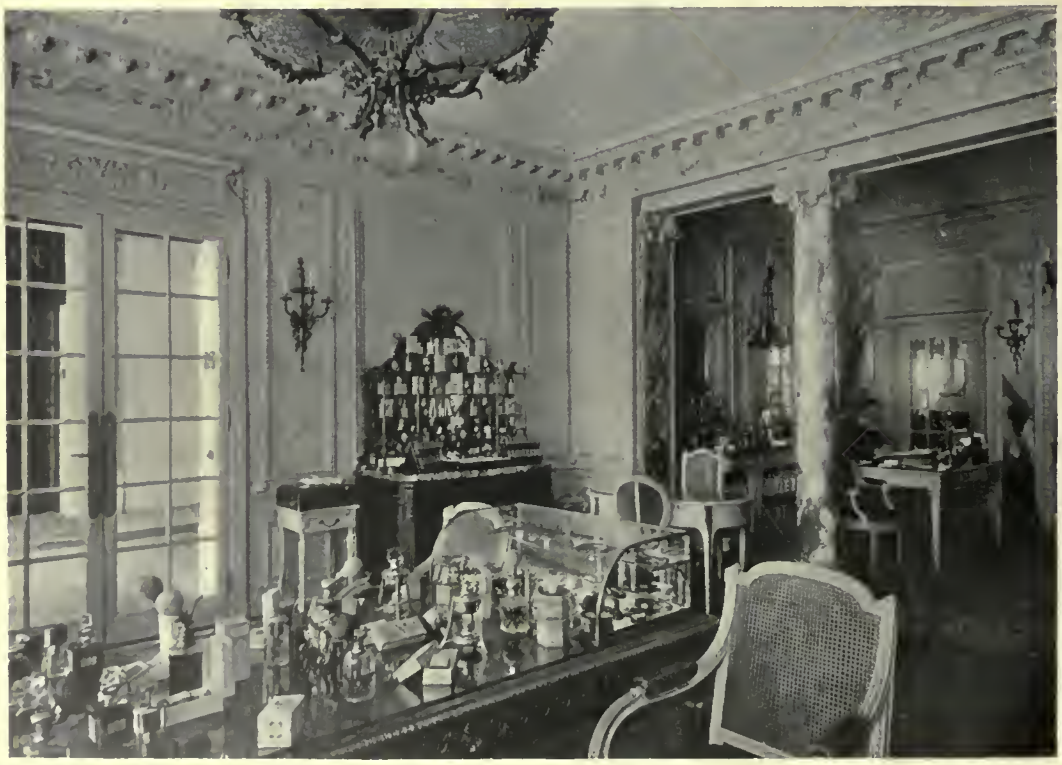
The "Maison Porcher," Boulevard des Capucines, is another similar in character but much grander, where the ash-stained mahogany is successfully combined with an olive-gray glazed faience and a good imitation of opalescent glass. The latter effect seems to be obtained by placing ordinary glass with painted leading directly over a wavy ribbed glazed faience of opalescent colors.

In the tea-rooms, "Le Colombin," on the rue du Mont Thabor and the rue Cambon, we have a rich combination of natural oak and black and gold marble. The marble in the cartouches is a sanguine. The mullions and the basement window-gratings are in bronze.

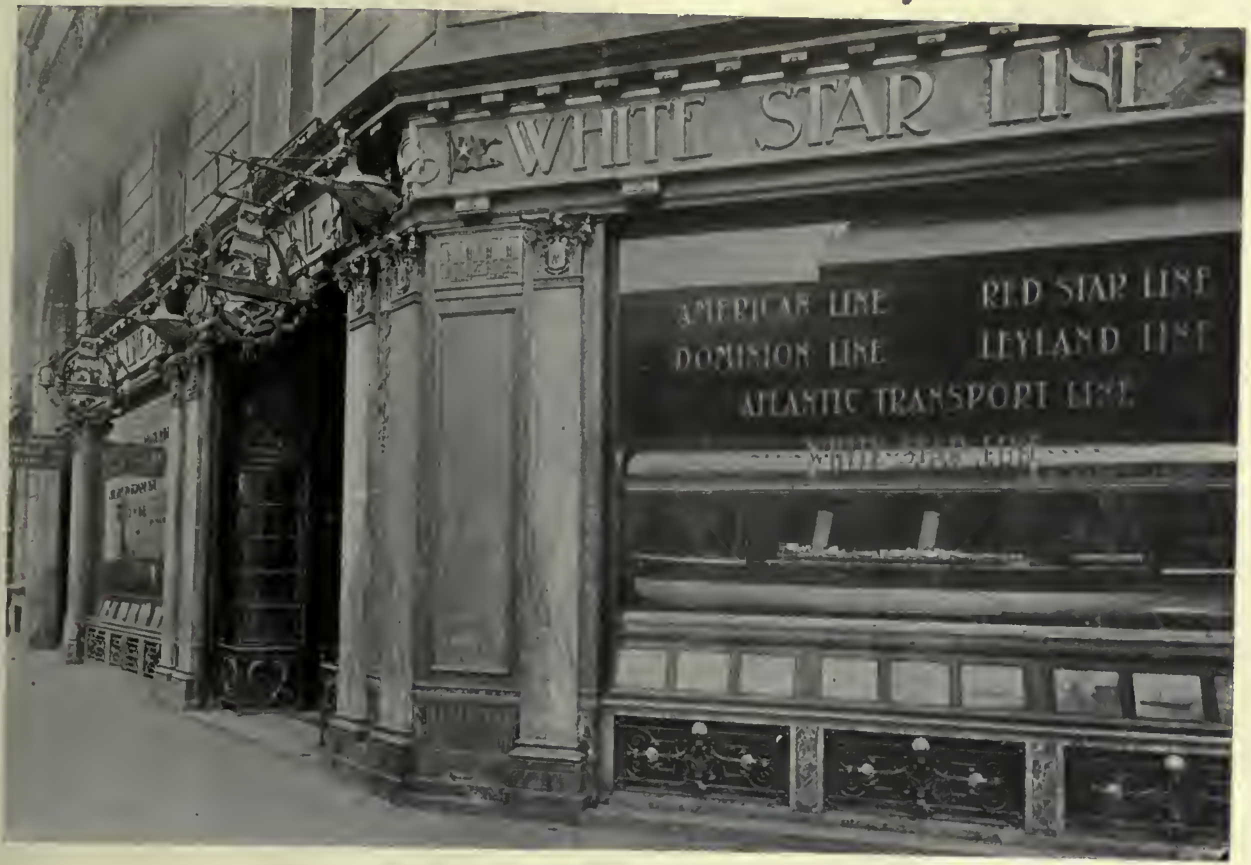
The bric-à-brac store, called "Art Moderne," goes one step further and makes the whole façade in marble mosaic of dull grays and blues, with the door and window trimmings in old bronze beautifully wrought into plant and leaf forms. The whole effect is in excellent taste.

Another interesting "Art Nouveau" exterior is that of "Le Grand Vatel." The front, which is in cherry, stained mahogany, is treated in one large motif, the entrance being accentuated by a rich marquise. The curtains add much to the total decorative effect.

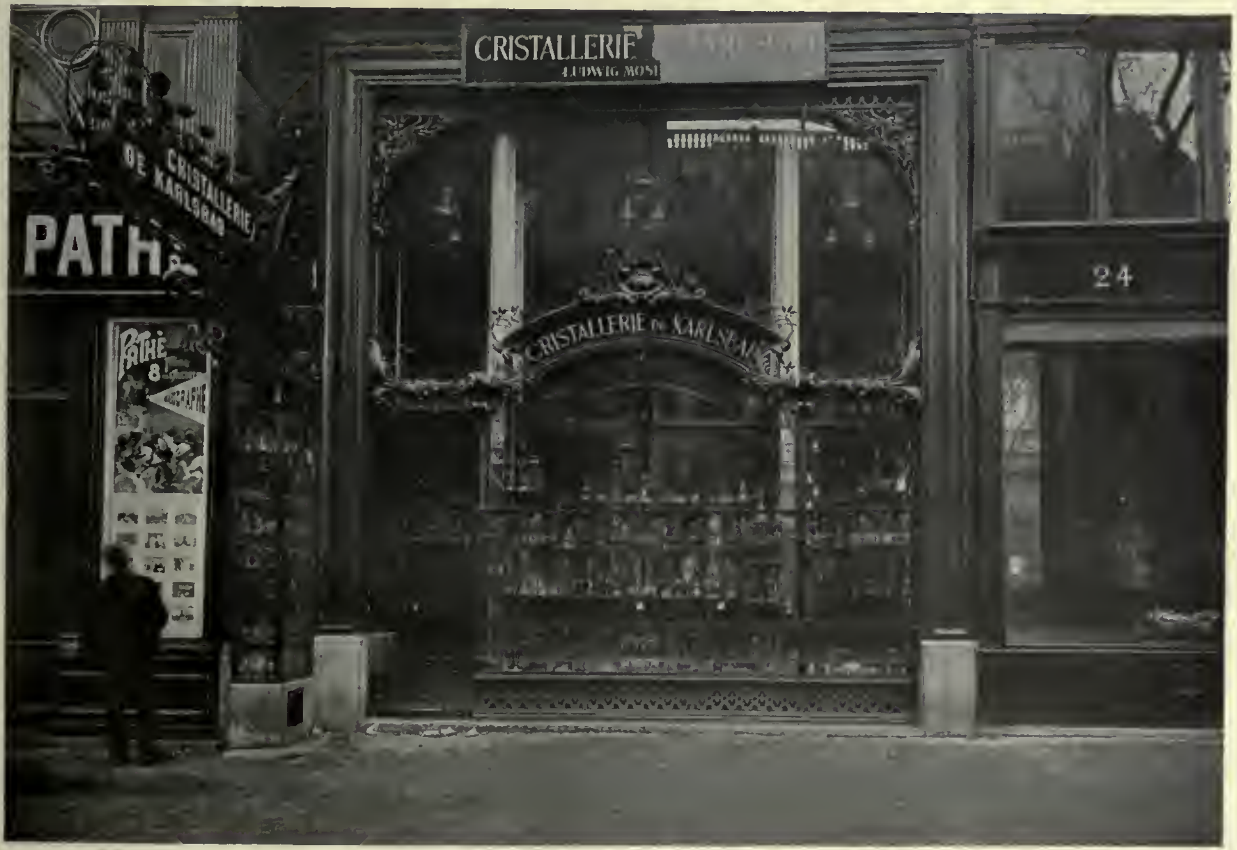
It remains to speak of the interiors, which on the whole depend more for their effect on the attractive display of goods and the persuasiveness of the French demoiselle than on their architectural treatment; yet the view shown of the interior of the shop "Lubin" shows what can be done toward making an attractive and dainty interior in a dull white Louis XVI. treatment. The other interior shown of the "Evian" Spring-water office gives a practical and pleasing uniting of wood with glazed colored faience, further enhanced by the use of plants. In short, the study put upon both exterior and interior of the shop of Paris shows full appreciation of the value of their attractiveness for drawing custom.



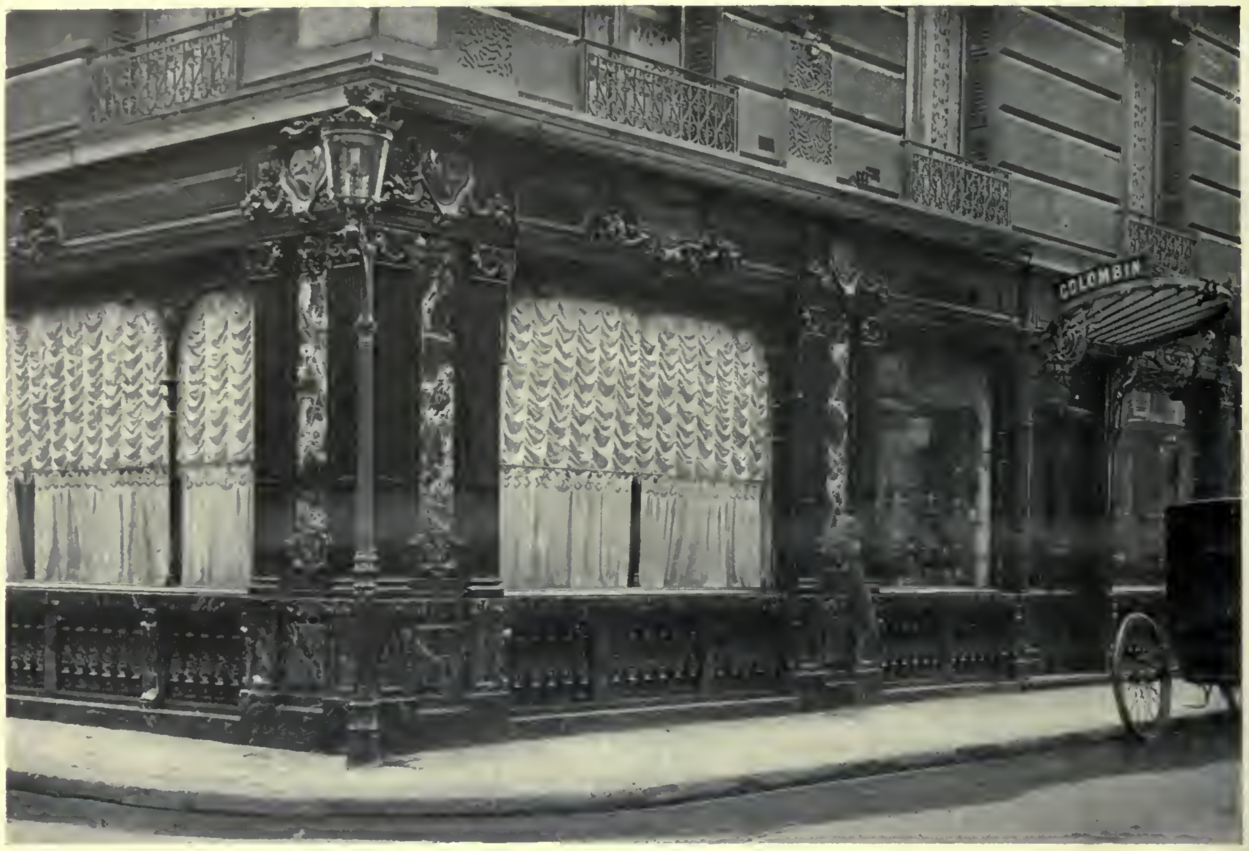
Interior of Perfumery Shop of Lubin.



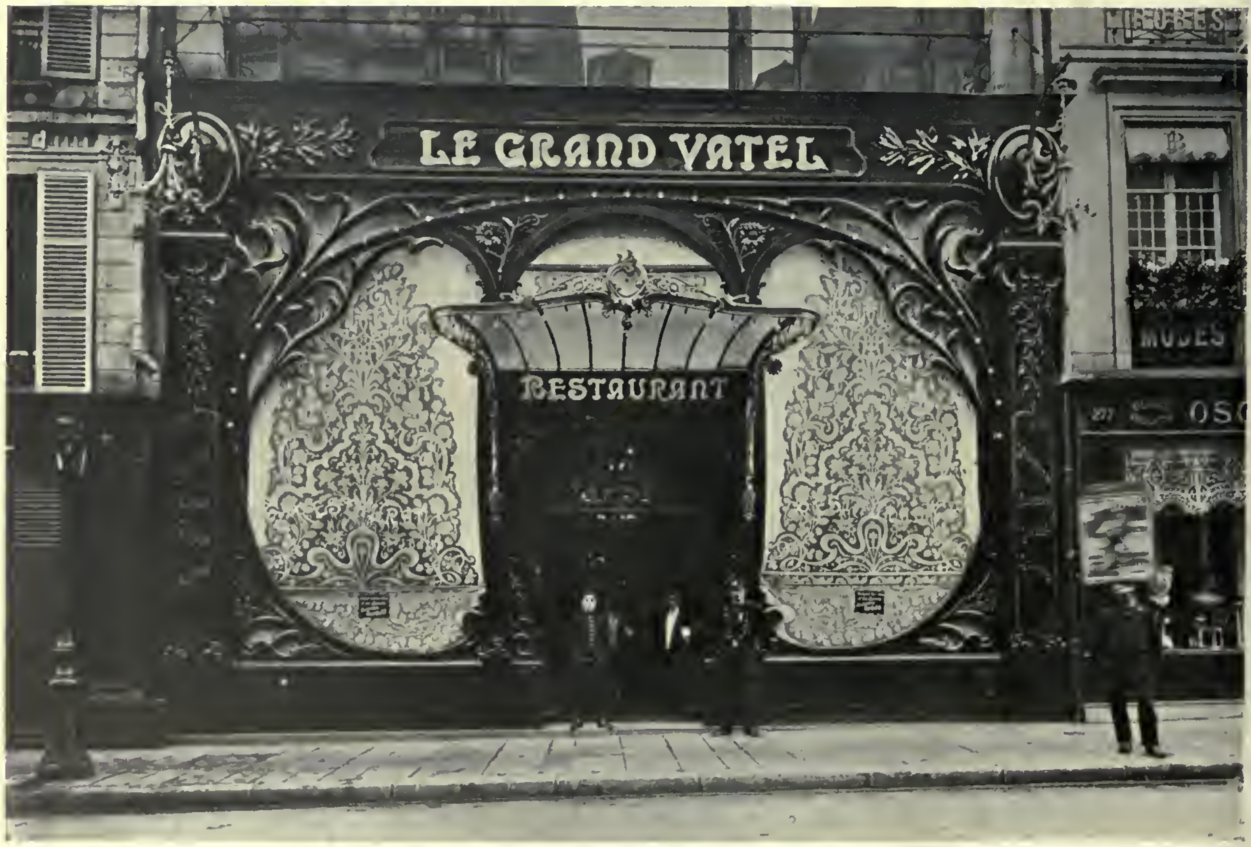
Steamship Offices, Rue Auber and Rue de Scribe, Paris.



Glassware Shop, Boulevard des Italiens, Paris.



The Shops of Colombin, Rue Cambon, Paris.



Restaurant "Le Grand Vatel," Paris.

The Architectural Review
VOLUME XIV. NUMBER 6
JUNE, 1907

BATES & GUILD COMPANY, Publishers
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NEW YORK OFFICE, PARK ROW BUILDING
GARNETT B. APPO, Manager

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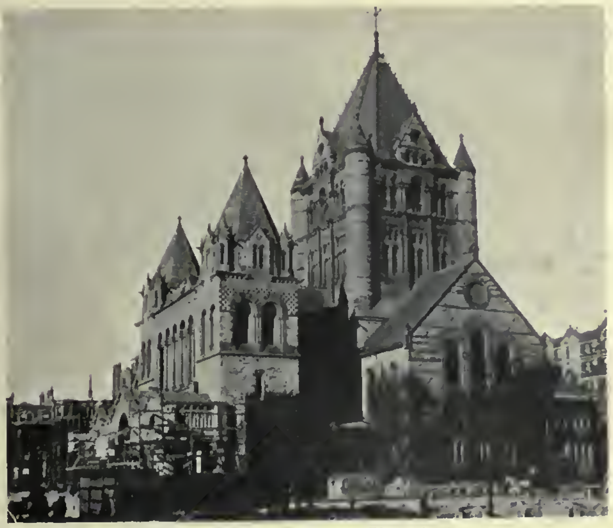
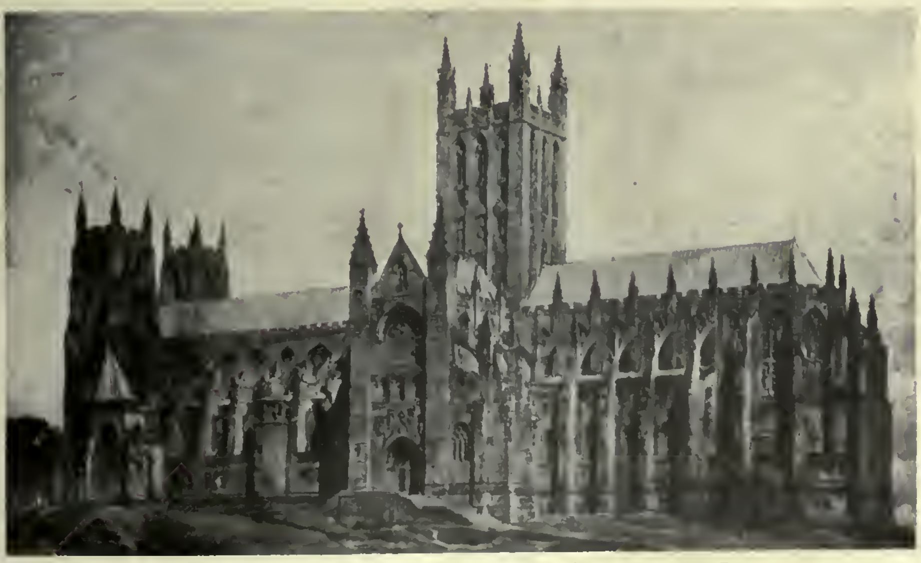
PLATES

Plates XXXIII.-XXXIV.—Store Fronts in Boston. Arthur H. Bowditch and Edward B. Stratton, Architects.
Plate XXXV.—Store Front in New York City. Delano and Aldrich, Architects.
Plates XXXVI.-XXXVII.—Store Fronts in Boston. Hill and James, Architects.
Plates XXXVIII.-XXXIX.—Store Fronts in Providence, R. I. Addison B. Le Boutillier, Architect.
Plate XL.—Store Front in Boston. Kilham and Hopkins, Architects.

AS an example of the sad words "might have been," we give an illustration of Trinity Church as it was not long ago, and as it will never be seen again. The photograph was taken from the excavation for The Westminster, that uncorniced monstrosity that disfigures Copley Square, and which now renders any good view of Trinity Church out of the question. As one may see by this picture, the silhouette is wonderfully strong and imposing, and the effect of line and color, as seen against the sky, is the strongest part of the composition. Richardson carried the interest of his compositions well up into the roof. He had both the Gothic and the Romanesque builder's love of sky-line, a trait which disappeared with the Renaissance and has never fully developed again. The pity is that such an effect, than which there is nothing superior in architecture, could be spoiled by the fact that some capitalist wished to make money out of a plot of ground covered by two-story buildings. We wonder how it would be abroad. Were a syndicate to contemplate putting up a twelve-story building close to Notre Dame de Paris or Amiens Cathedral, would the cities of Paris and Amiens permit it?


A Former View of Trinity Church, Boston.

FRANKLY speaking, the designs for the new Episcopal Cathedral in the city of Washington are disappointing. Much was to be expected where there were no vexatious stipulations to hamper and embarrass the architects. It was hoped that something would be thought out which would in some degree (if not more than that) characterize the American Episcopal Church of to-day. Possibly that could not be done. Possibly fourteenth-century Gothic characterizes the American Episcopal Church of to-day, though we do not think so.


Perspective of Projected Cathedral, Washington, D. C.

From a totally different point of view, we indulged in the hope that something would be done which, while not marking a new and modern epoch in architecture, might yet be a powerful architectural composition. The designs of the new cathedral show a fairly close copy of Canterbury Cathedral. Aside from the fact that a copy does not seem the thing for a national cathedral, it seems that this design is neither as impressive nor as monumental as such a church should be. The English cathedrals, surrounded by lawns and trees, hedgerows and smaller buildings, are interesting and picturesque, though seldom monumental — with the exception, perhaps, of Lincoln. For monumental design, Trinity Church in Boston is far ahead of this copy of fourteenth-century English work.

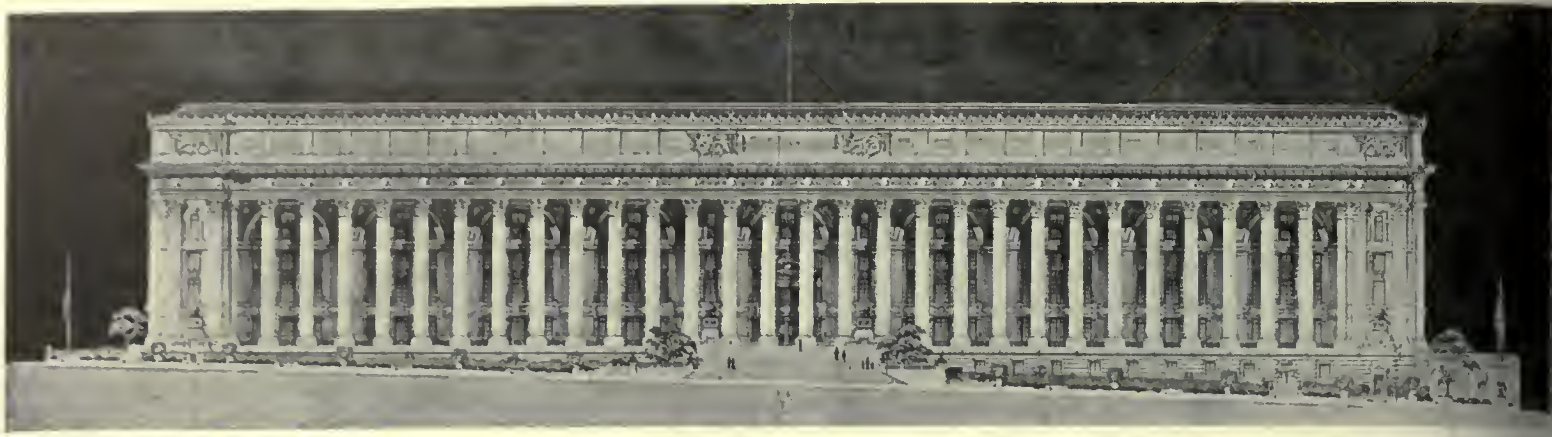
IN the June *Architectural Record* Mr. George W. Maher, in a most readable article, "A Plea for Indigenous Art," continues to raise the banner of revolt against tradition, which holds American architecture in its mailed grasp.

Mr. Maher's use of the word "indigenous" is unfortunate for two reasons: first, on account of the real meaning of the word, which is (according to the Century Dictionary), "Born or originating, produced naturally, in a country or climate; native, not exotic." Therefore, if Mr. Maher wishes an indigenous art, it must spring from the Indians, who, as far as we know, are the natives of American soil. We certainly are not; for, but two or three generations back, we came from England, France, Germany, and elsewhere. Not only are we exotic, transplanted, but our arts, sciences, and commerce are exotic and transplanted. The indigenous Chicago is an Indian village; the exotic Chicago, transplanted and cultivated by Eastern men, is the Chicago of to-day.

Secondly, the great works of architecture have not been indigenous; they have been the result of the striving of the artistic spirit, through centuries, to attain the best. The Greeks studied Egypt and Asia Minor; the Romans grafted on their own sturdy tree the art of the Greeks. From the Roman sprang the Romanesque, which developed into full-fledged Gothic. Nowhere in history do we find suddenly created a new style. Man cannot disinherit his ancestors; they are in him, working in his blood and flesh. The architect of the Atlantic coast has the work of his ancestors, not many generations back, all around him. In Virginia and New England it is work of a high order, a development (not a copy), in a new material, of the English Renaissance.

Development, or evolution, is the law of architecture as well as of everything else in the universe. Progression, which is the same thing, rules in architecture. Now, if Mr. Maher thinks that we should progress from the basis of study of past architecture to arrive at a characteristic American style, we are willing to agree with him.

(From "Architecture.")



Façade of Accepted Competitive Design, New Education Building, Albany, N. Y.
Palmer & Hornbostel, Architects.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

IN *Architecture* for May Messrs. Kirby, Petit & Green's American Bank Note Company's Building is certainly a fine, clean piece of composition; Messrs. Trowbridge & Livingston's Chemical National Bank, an original and effective treatment of the new one-story fad in bank building. Mr. Henry Bacon's Union Square Savings Bank suffers from the lack of an adequate stylobate. As for the new St. Clare's Church, also in New York, by Mr. N. Serracino, it can only be said that the refinement of early Renaissance detail hardly serves to palliate the essential ugliness of the late Renaissance type of church façade.

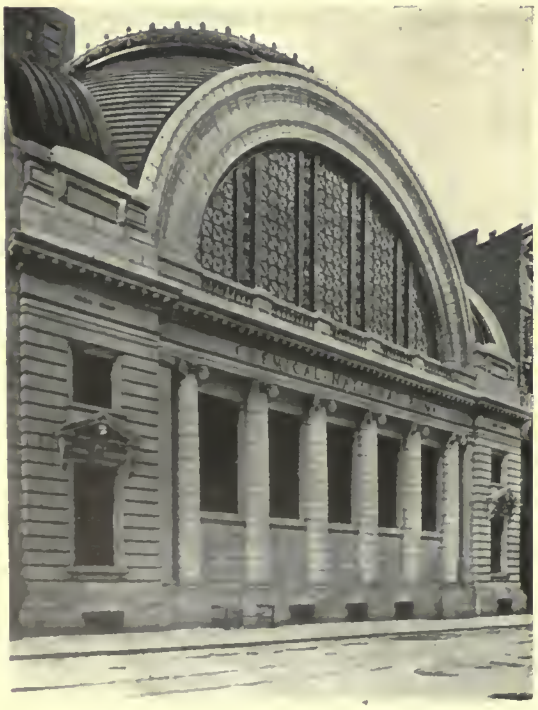
The June issue of this same magazine contains two of the competitive designs for the proposed Educational Building, Albany, New York. The successful scheme by Messrs. Palmer & Hornbostel is a curious, Roman sort of motive, the main wall being divided into nine vast, arched bays, more or less masked by a great colonnade of twenty-eight shafts that seem to serve no strictly economic purpose, while their esthetic function is apparently that of hiding the gigantic arches behind, which themselves do not express the many minute subdivisions necessitated by the plan. This latter, judging from one floor only, is direct and straightforward. What the resulting architectural effect will be of inserting an enormous Roman building between a Gothic cathedral and a State Capitol which, whatever it is, is not classical, must be left for the future to determine.

Messrs. Howells & Stokes's design, while equally classical, is infinitely more picturesque and adap able to its environment. The comp sition is admirable. Another examp of strong and emphatic bank design shown in the shape of Messrs. York Sawyer's Broadway Savings Ban while Messrs. McKim, Mead & Wh appear in the unfamiliar guise of a delicate and richly elaborat chateauesque house for Mr. W. K. Vanderbilt.

From *The Brickbuilder* for May we reproduce with peculiar s isfaction a photograph of Mr. W. B. Ittner's "Patrick Her School," St. Louis. This is architecture, and not merely playi with stereotyped forms. In every respect the design works c frankly and explicitly from its plan, and the material governs t development of detail in the most admirable fashion. In the sa issue are photographs of a sound and dignified Georgian house St. Louis, by Messrs. Cope & Stewardson, as well as much wo of less importance.

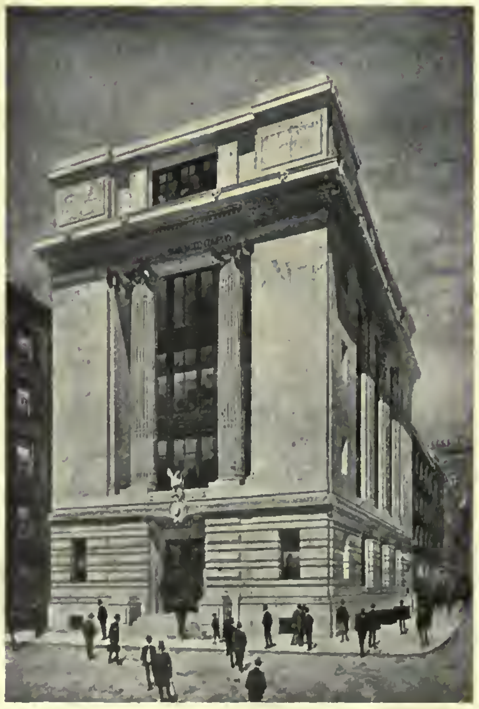
The *American Architect* from April 20 to May 25 is not pa ticularly notable, so far as illustrations of contemporary work a concerned, though in the first of these issues there are a number photographs of that exquisite version of late Tudor that was ch acteristic of the more respectable elements of society under Que Elizabeth, the specific instance being Eton College. A series admirable articles on Bentley's Westminster Cathedral begins the issue for May 11, and continues through the month. May are published the working drawings of the Church of the Discip Boston, by Mr. James Purdon, and also another photograph of c

(From "Architecture.")



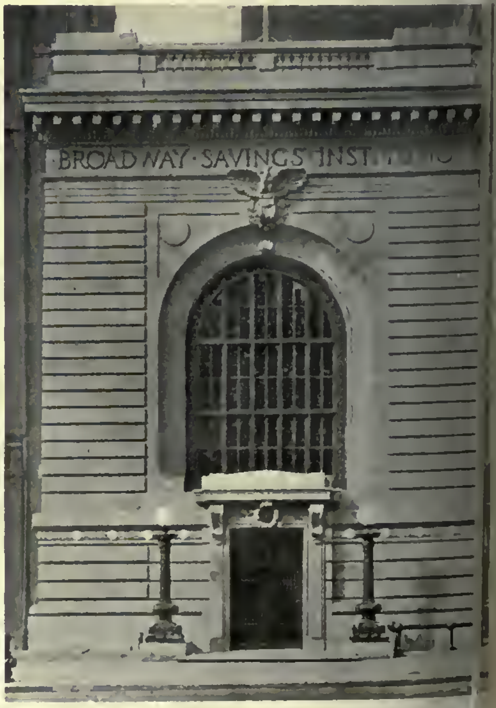
Chemical National Bank, New York.
Trowbridge & Livingstone, Architects.

(From "Architecture.")



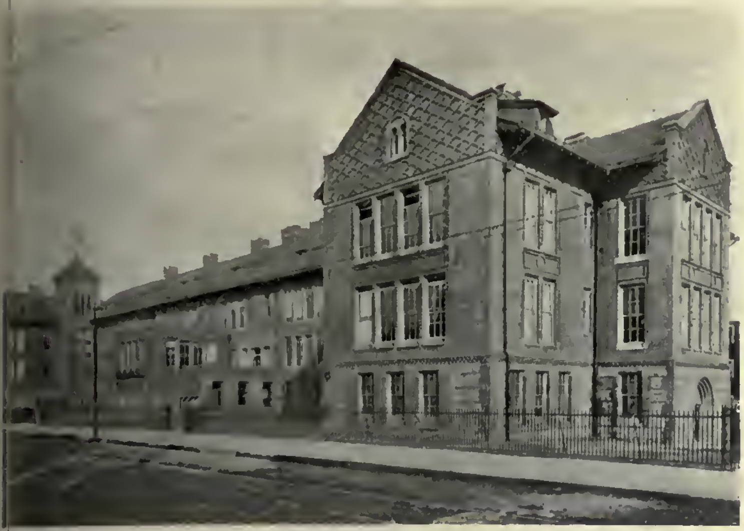
American Bank Note Co., New York.
Kirby, Petit & Green, Architects.

(From "Architecture.")



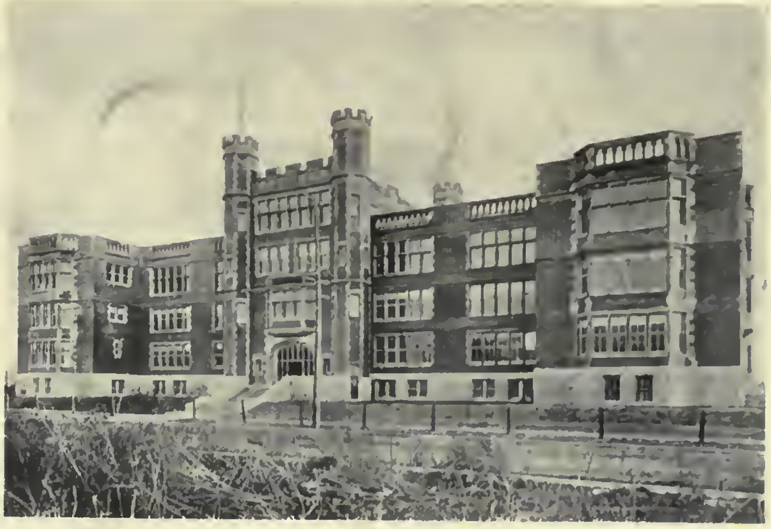
Broadway Savings Institution, New York.
York & Sawyer, Architects.

(From "The Brickbuilder.")



Patrick Henry School, St. Louis, Mo.
Wm. B. Ittner, Architect.

(From "The American Architect.")

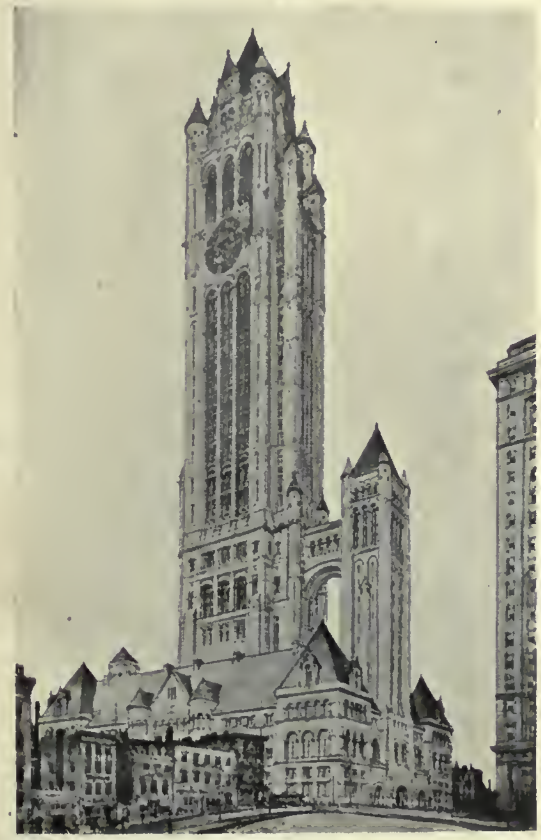


McKinley High School, St. Louis, Mo.
Wm. B. Ittner, Architect.

f Mr. Ittner's school buildings — this a more archæological version of Tudor ves, and, in our opinion, somewhat ssuccessful than was the case with the Pa ick Henry School, already mentioned, re archæology played no part. In this uber, also, is a particularly keen and e trating criticism of the new Cathe- r of St. John in New York, the author, veils his identity under the pseu- om "Candidus," calling attention explicitly to the fact that, while ic forms have been employed, Gothic ciples are singularly conspicuous by absence.

om *The Inland Architect* for May we int a view of Messrs. Palmer & Horn- el's Babylonian scheme for a pro- d addition to Richardson's famous gheny County Court-house, Pittsburg. is certainly a wonderful thing on r, and it would lose nothing of its zing qualities were it carried out. re are those, however, who look on sort of thing — that is, the construc- of twenty or forty or one hundred office-buildings — as an unmistak- evidence of a decadence of society finds its parallel only in the history ncient Rome. In the June issue is a view of the extensions of the Virginia State Capitol at Richmond, by Messrs. Peebles, Frye & Chestermann, and Noland & Baskerville, associate architects. The problem is one of extreme difficulty and has been handled with respect and reserve. The same number contains various views of the new Richmond Roman Catholic Cathedral, and also a photograph of an hotel in Los Angeles, which shows the sad results achieved by architects who, inspired by the notable success of others in a certain given direction, endeavor to duplicate this without the requisite knowledge that made the original triumph a possibility. Here is a case where a portion of Cope & Stewardson's work at the University of Pennsylvania has been used as an inspiration; unfortunately, however, only the forms were imitated, after a fashion, there being no evidence that the real principles of Elizabethan work were understood in the remotest degree.

(From "The Inland Architect.")

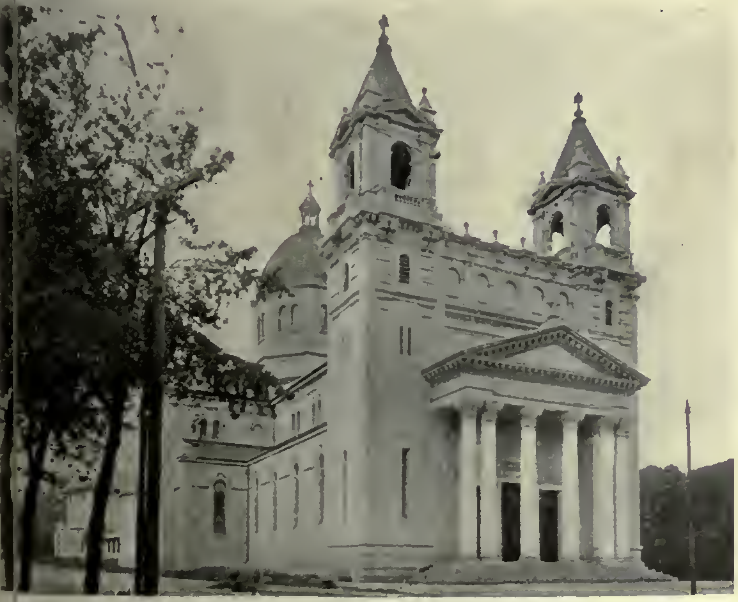


Addition to Allegheny County Court-house, Pittsburg, Pa.
Palmer & Hornbostel, Architects.

There is nothing of extreme importance in *The Western Architect* for May, while *House and Garden* and *Indoors and Out* have comparatively little to offer.

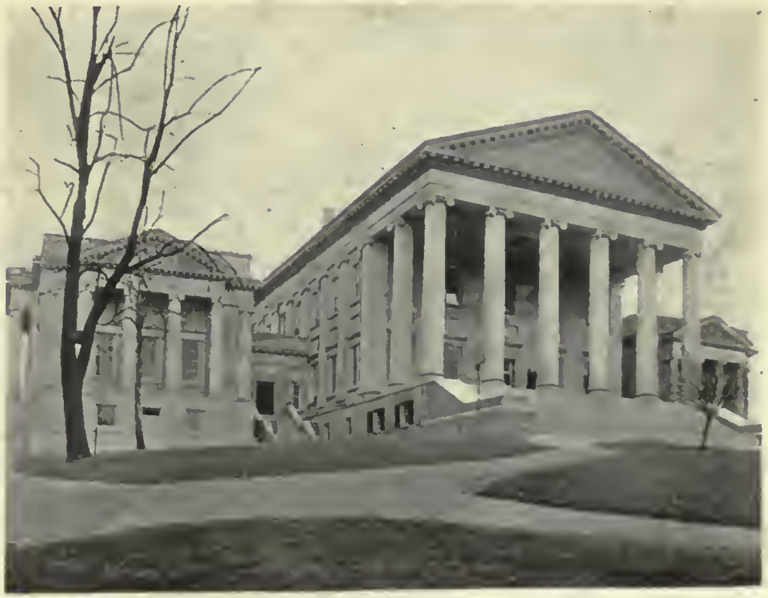
The Magazine of Christian Art for May contains a very beautifully illustrated article on "Ecclesiastical Tapestries," by

(From "The Inland Architect.")



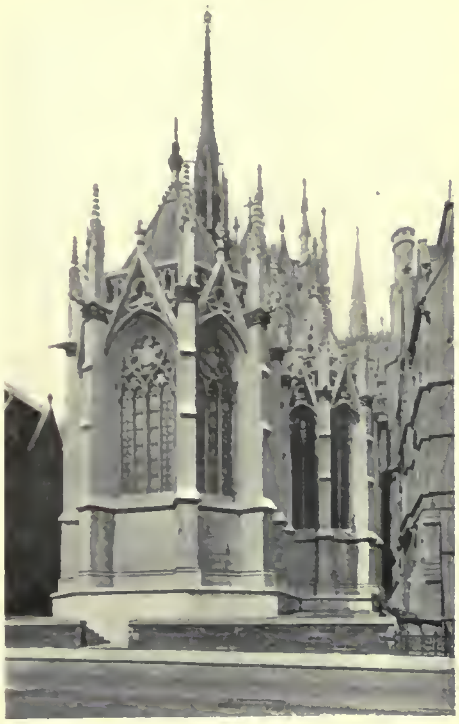
Cathedral of the Sacred Heart, Richmond, Va.
Joseph H. McGuire, Architect.

(From "The Inland Architect.")



Remodeled Capitol, Richmond, Va.
John Kevan Peebles, Fry & Chestermann, Noland and Baskerville, Architects.

(From "The Architectural Record.")

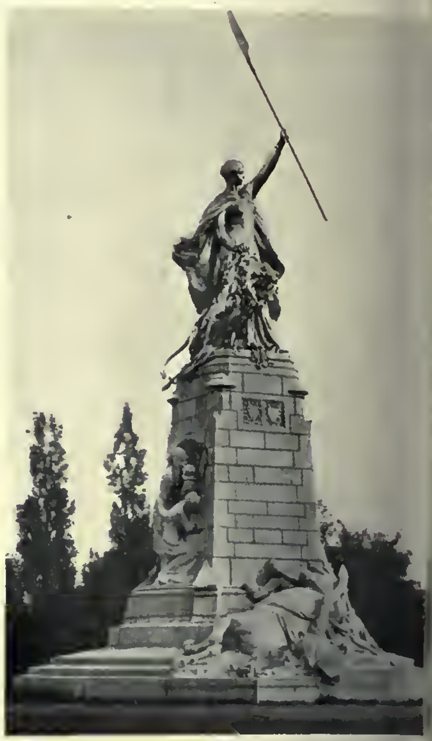


Lady Chapel, St. Patrick's Cathedral, N. Y.
Chas. T. Mathews, Architect.

(From "The Architectural Review," London.)

Liverpool Cotton Exchange.
Matear & Simon, Architects.

(From "L'Emulation.")



Battle Monument at Courtrai, Belgium.
Sculptor, De Vreese, Architect, Verhelle.

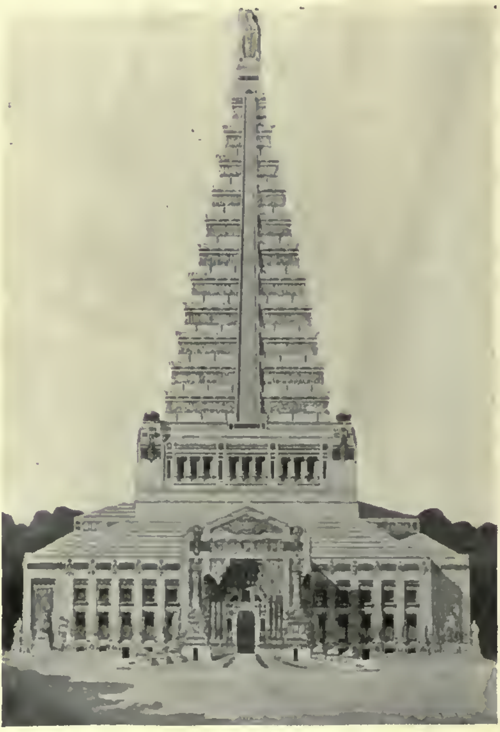
Mr. W. G. Thomson; a very fascinating study of "The Gothic Afterglow in Oxford," by Miss Louise Imogen Guiney; the first of a series of papers on "Ecclesiastical Heraldry," by Mr. Pierre de Chaignon la Rose; and a paper on "Architectural Education" in the United States, by Mr. R. A. Cram. Among the plates are valuable photographs of old and new ecclesiastical woodwork in England, Mr. Raymond Almirall's Roman Catholic Church of St. Michael in Brooklyn, and Mr. John Sutcliffe's fine parish church of St. Luke, Evanston, Illinois.

The first article in *The Architectural Record* for 1907 is on a recent discovery of the premeditated curves in the plan of the Temple of Hercules at Cori, and this is followed by an illustrated article on the new Lady Chapel for St. Patrick's Cathedral, New York, of which Mr. C. T. Mathews is the architect. We reprint a photograph of this chapel from the east. Several papers on "indigenous" art follow, together with a description of the system of architectural education in the Massachusetts Institute of Technology, illustrated by various examples of school-work, showing splendid draughtsmanship.

(From "L'Emulation.")

Maison Bd., Vandenpeereboom, Courtrai, Belgium.
J. Viérin, Architect.

(From "La Construction Moderne.")



Prix Duc, Académie des Beaux Arts.
M. Debat, Architect.

Summer always brings a deplorable lack of interest in the English magazines, and the present year is no exception.

The Architectural Review (London) for May has, however, one very attractive paper on the restoration of Alston Court, an old half-timbered house, dating from the reign of Edward IVth. The other principal illustrations are devoted to various examples of classical architecture as it is now understood in England, chiefly the new Wesleyan Hall, Westminster, and the Liverpool Cotton Exchange. The other representatives architectural journalism in England furnish very little that deman any very extended notice, except, perhaps, in *The Builder* seve elevations of a proposed chapel for the Community of the Resurr tion at Mirfield, by the late A. H. Skipworth, a design of extrer "development," but scarcely monastic in its connotation.

In the case of the Continental magazines, the reviewer is co fronted by the back numbers of *L'Emulation* for the last fo months of the year 1906; but a cursory glance convinces one th little has been lost through the delay, unless, indeed, it is the ferred joy of studying devoutly the latest example of monumen sculpture emanating from Belgium. We are impelled to republi a photograph of this remarkable work simply for the purpose of dicating how far we have advanced in the line of sculpture beyo the days when the metopes of the Parthenon were considered the l word in sculpture. We desire particularly to call attention to the d nity and monumental character of the pedestal with its collapsil horse. *Rundschau* affords nothing that compels reproduction, a from *La Constru tion Moderne* choose a design a "Temple Peace," which is least hardly su ceptible of co demnation on score of an exc sively archæologi quality.

It is difficult understand h such a design win a Beaux-A prize in the la where Jean Gouj and Pierre Les left the memori of their geni work which Greek in its flawl proportion. If creation of m strosities becor the aim of Fre architects, the o look is saddenin

The Architectural Review

olume XIV July, 1907 Number 7

Lettering in Relation to Material

By Frank Chouteau Brown

IV. Byzantine, Uncial, and Gothic Inscriptions

AFTER the decline of the Roman Empire, its far-reaching influence upon the civilization and arts of that time was gradually dissipated, until its last effects finally disappeared under e usurpation of control acquired by the barbarous Northern ces. During this "dark" period the beautiful Roman letter-charter was either abandoned or — more probably — became so de-sed that it lost resemblance its classically re original. It is but natu-l that the Bar-rians, having cultured ap-eciation of the inements they und, would emselves, in tempting to produce Ro-an inscrip-ons, utilize ly the struc-al skeleton of alphabetical ms, losing —ubtless with-t realizing that fact — all of their beauty of outline, while at the ne time tenaciously retaining and even emphasizing those char-eristics tending to individualize the different letter-signs; so un-owingly increasing their legibility and adding to their real signif-nce and meaning.

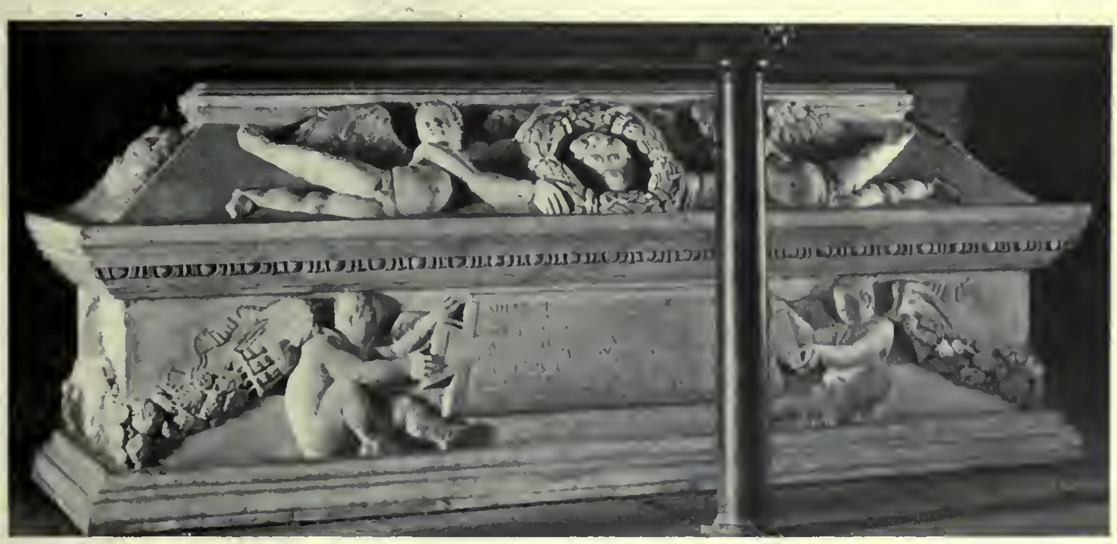


Fig. 65. Marble Sepulchre, by Donatello, San Lorenzo, Florence.

Even the simple elementary shapes that resulted — such as ght be obtained from carelessly scratching the letters of the habet with a stick upon the ground — were somewhat influ-ced by the Northmen's familiarity with signs of Runic derivation, d doubtless an attempt was made to lend something of the char-er of those sacred symbols to the forms borrowed from a con-ered civilization. Use in different materials and for various pur-ses further modified these forms from time to time until, before Renaissance ival rediscov-d the lost re-ements of ssic lettering, ny uncouth l awkward criptions had n cut upon e enduring ne. Yet, rude l unrefined as se inscrip-ns may have been, they were always clearly legible, and almost invariably did they manifest something of the native strength of the people from whom they had sprung.

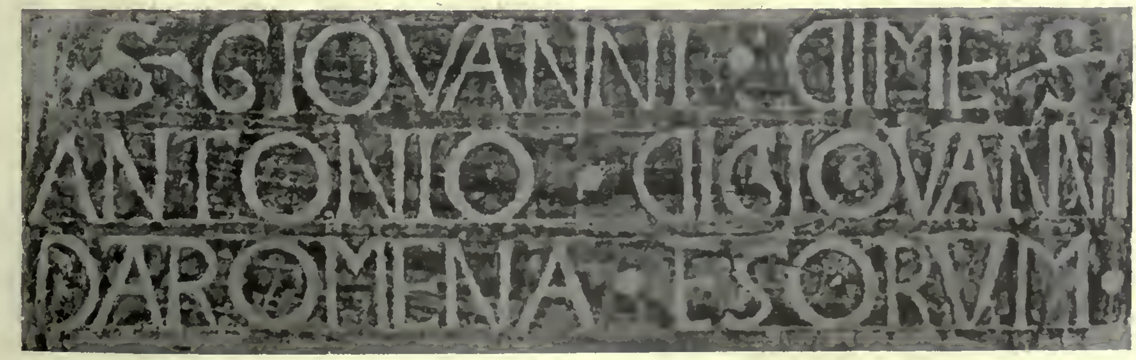


Fig. 66. Rubbing from a stone in the wall of the old Cloister, Santa Maria Novella, Florence.

Indeed, the inherent virility and essential simplicity so evident in the lettering of this period contained a lesson for even the strongest among the artist-designers of the new revival. Not only — as was to be expected — did the work of the earlier Renaissance artists retain and express these same characteristics, but it long influenced much of the lettering, — even up to the very end of the classic revival. The marble casket in S. Lorenzo (Fig. 65) attributed to Donatello, for instance, carries lettering that, while quite consistent and even classic in shape, has yet certain characteristics curiously and suggestively Romanesque in aspect.

A careful analysis of the inscription shows that, of the letters themselves, this feeling manifests itself only in the "M," the "G;" and possibly in the dashing swash-stroke of the "R." It is contained most in the narrowing of all the letters, effected by intentionally crowding them together, an appearance substantially aided by the contrast offered by the plain margin obtained at each end of the inscription.

That the mere crowding together and consequent narrowing of the letter-shapes is not necessarily an attribute of mediæval lettering, the rubbing from an inscribed marble slab in the wall of the old cloister of Santa Maria Novella (Fig. 66) well illustrates. Here but one letter, the "M," shows any indication of being crowded for width; and the only linked pair of letters is composed of the two "N's" near the end of the second line. Yet the strength of the Romanesque feeling in this

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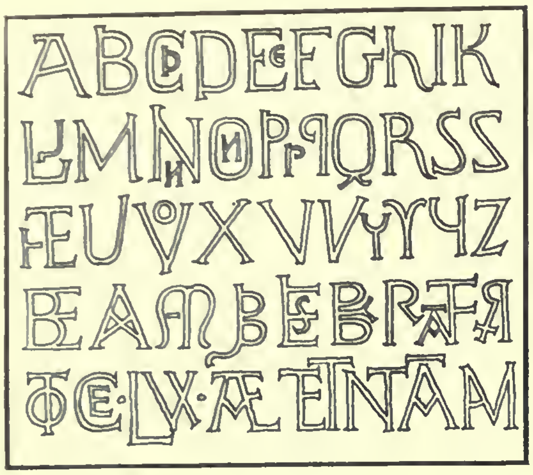


Fig. 67. French Romanesque letters. XII. Century.

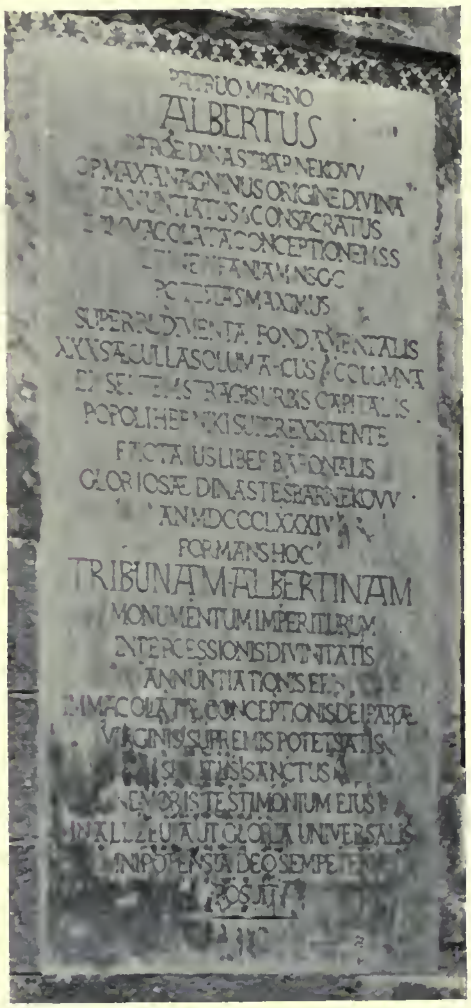


Fig. 69. Slab of formal Byzantine lettering.

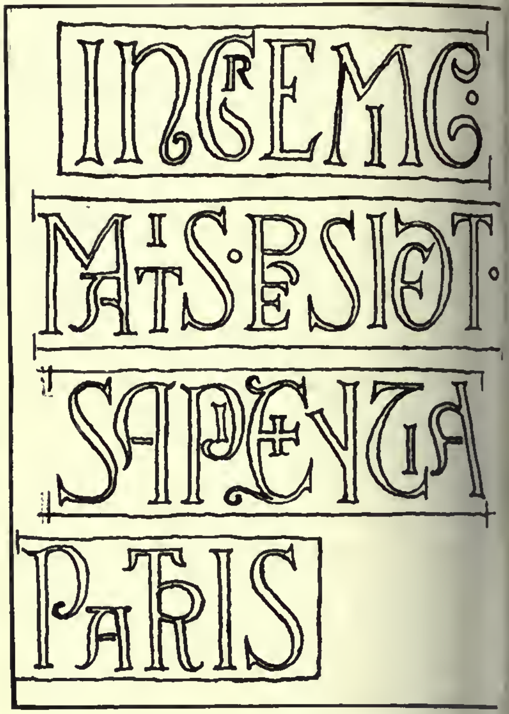


Fig. 68. Fragment of a Byzantine inscription.

inscription is much more apparent than in the preceding illustration; so strong that it is hardly necessary to turn to one of the actual Romanesque bits of lettering — probably three to five hundred years earlier in date — to trace out the resemblance more in detail. The actual height of the letters in this stone inscription was but one inch, just double the size at which it is here shown.

That Romanesque lettering has not always to be of a necessarily free and informal character is shown by Fig. 69, a photograph of an inscribed white marble slab, more than six feet high, that is set into the wall of the Loggia of S. Andrea at Anagni. This exhibits perhaps the most formal and thoroughly conventionalized use of this letter-character that it is possible to imagine; and while this pretentious slab suggests much of the mediæval character of the letter shown in Fig. 66, it is yet itself of comparatively recent date, having been cut in the last part of the last century. Its illustrative value is greater, for that very reason, in showing how adaptable an informal medieval letter of such a style is to a modern and more formal employment.

That the Classic Roman and Renaissance capital is not easily condensed and crowded we have already seen. When necessity so compelled, the designer was forced to take advantage of opportunities offered by the juxtaposition of some letters so outlined that, by shoving their wider portions above or below the guide-lines of his lettering, he was able to condense and save space in the legends' length (Fig. 67). Sometimes a letter would be cut right over or through another, as an "S" over an "E," or a "T" over an "O," for instance; or one letter would be included within the outlines of another — such as an "E" or "N" within an "O" or "C"— by making the letter so enclosed much smaller in size than the remainder of the inscriptio Such combinations as "A" and "M" or "N "U" and "X," "J" and "B," "H" and "J are all easily grouped to effect a saving in th length of a lettered line. Sometimes suc letters as "T" and "L" would be run abo and below the guide-lines, so as to allow the awkward cross-bar being extended by above or below — the adjacent letters, economizing space. Often the letter "T was indicated by the top bar alone, plac by itself quite above the line of lettering; occasionally a capital "T" could be graft on to a letter "E" or "F," to a capital "R or "N," or any other character having an u right stem that could be made to perform t same purpose for two letters. All these a other methods were afterwards employed and with an even greater freedom — Byzantine lettering, as may be well exampl in the short fragment of a French carv inscription redrawn as Fig. 68.

Romanesque and Byzantine inscriptio are expressed in a combination of Rom and Uncial, Uncial and Renaissance, lett forms, respectively. The first, based fai upon the square-cut Roman-letter precede in the first place (Fig. 67), but slowly soft ing into the rounded shapes of the Unc letter in examples of a later date, fell in gradual disuse and was soon discarded favor of the gayer, more frivolously mind Byzantine form, the germ of which lay,

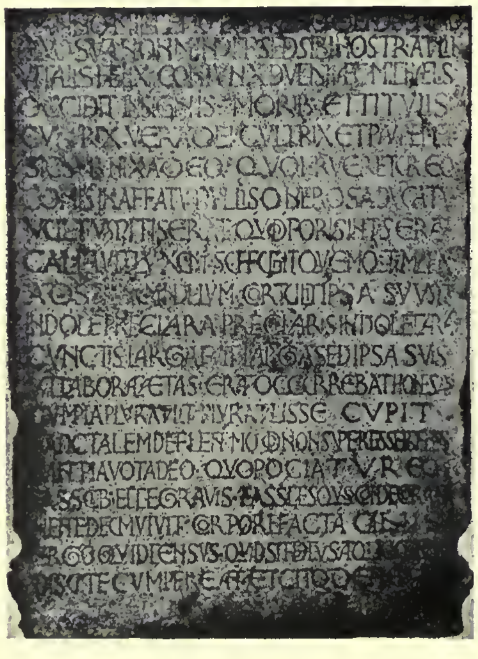


Fig. 70. "Mixed Roman and Neo-Gothic" characters. Venice, 1102.

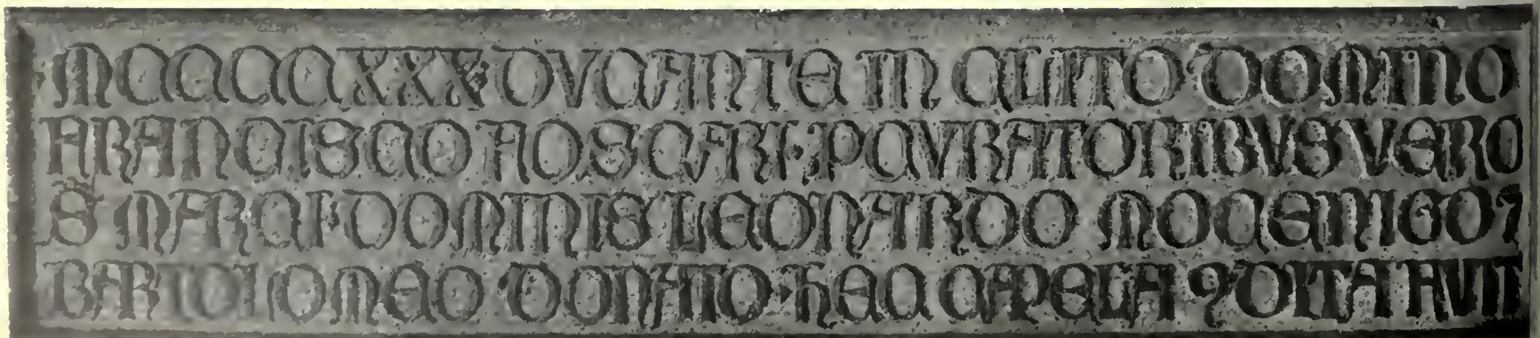
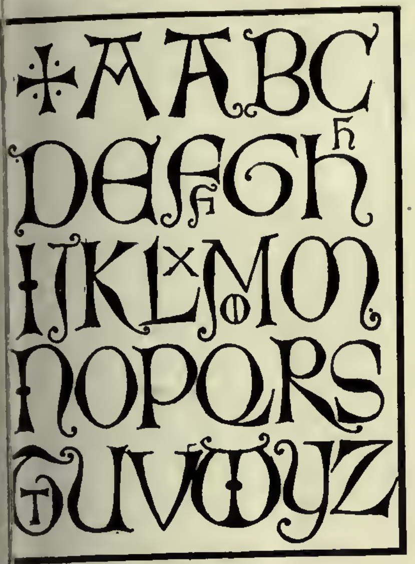


Fig. 71. Inscription in round Uncial lettering from the Capella Madonna dei Mascoli, recording its construction in about 1430.



g. 73. Uncial capitals, Hildesheim, 1270.

t time, waiting recognition and velopment within the Romanesque l ters themselves. This is one fact that renders it sometimes difficlt to distinguish between Romanque and Byzantine lettering, unls assisted by the fact that they lve been executed in characteristic, d different, materials.

Romanesque inscriptions are most fquently found carved in stone, c the lintel of a door-jamb or around t margin of a round arched doorway, ad — as the name would indicate — the lter is a much coarsened version of the fmiliar Roman character. The Byzante form — on account of its admixture c occidental influence — is less set and cnventional, with a greater variety of sape and contour, and one letter will cen appear — within the same inscriptn — in several different guises. It also eibits a more marked tendency toward t distinctive round Uncial form in such lters as "E," "M," "N," etc., without t extra thickening of the perpendicular sokes in the center of their height that icharacteristic of the real Uncial letter. This style is singularly adapted to successf execution in mosaic, Figs. 72 and 76, ad is easily recognizable whenever it apprs in that material. The Romanesque lter — as such — is hardly to be consered of as much general interest and odern value as the Byzantine style, a tpical alphabet of which is shown in Fg. 75.

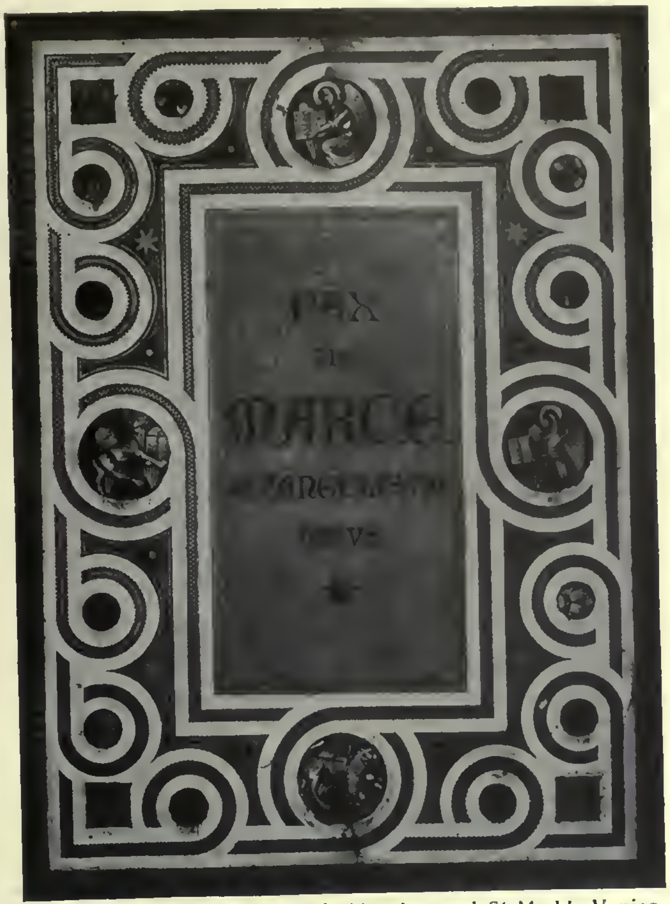


Fig. 72. Byzantine lettering set in Mosaic panel, St. Mark's, Venice.

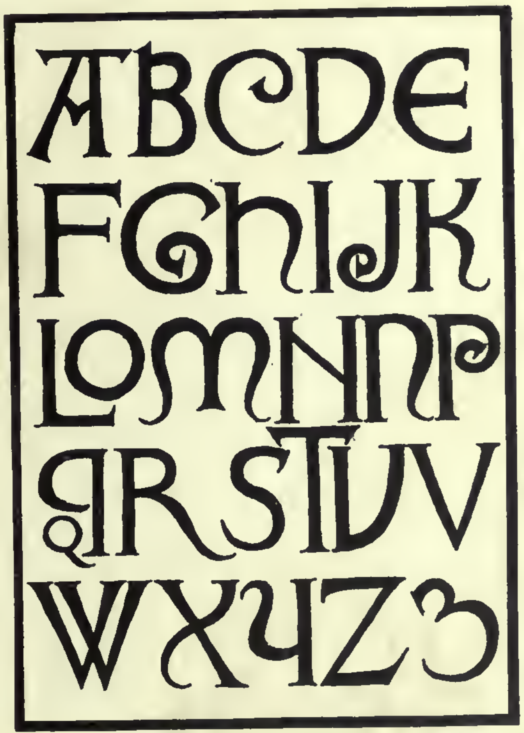


Fig. 75. Alphabet of Byzantine capitals. F. C. B.

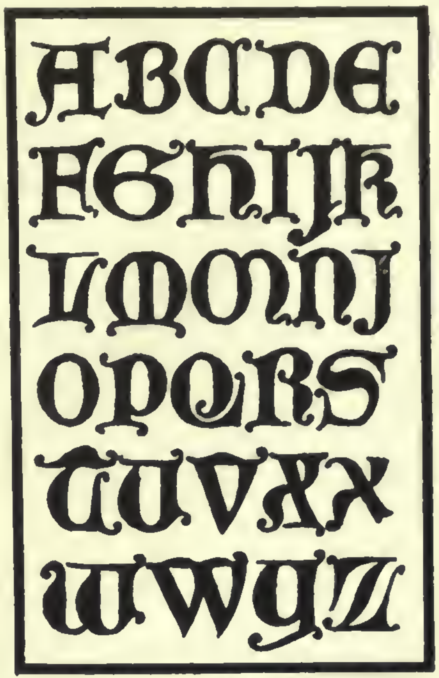


Fig. 74. Uncial capital alphabet. F. C. B.

Lettering in either of these styles is susceptible to a great amount of individuality and character, especially when — as to-day — it would possess the further advantage of being distinctively different from the greater number of other more conventional inscriptions that would surround it. Byzantine lettering, especially, may be employed with exceptional individuality, its various units having never become formally set and defined by precedent — as is true of almost every other important style of letter-characters. They may therefore be combined with the more freedom and variety and adapted to suit peculiar exigencies of location in a way that no other type of letter allows. For lettering on a headstone, for instance, either the Romanesque or Byzantine characters should immediately commend themselves to a designer, as no matter how simple the stone slab in its outline, nor how plain its surface, a few lines of such lettering — properly arranged and composed — would lend it style and distinction, and at an inexpense of execution it would be impossible to achieve by any other means.

The peculiarities of these letters will also be found frequently suggestive in lending a more definite character to some modern design requiring accompanying

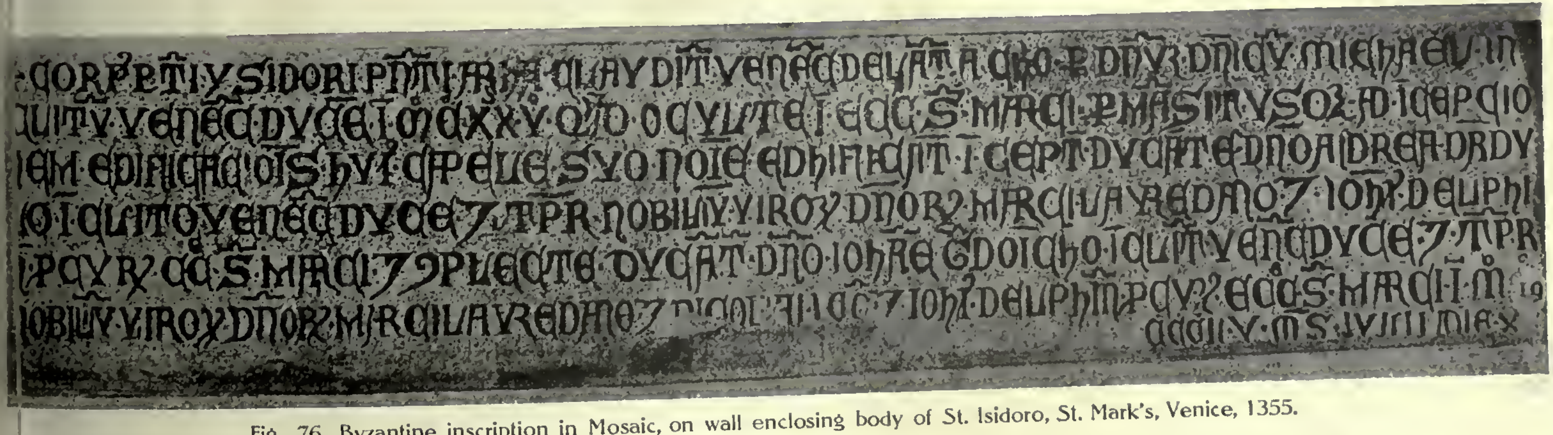


Fig. 76. Byzantine inscription in Mosaic, on wall enclosing body of St. Isidoro, St. Mark's, Venice, 1355.

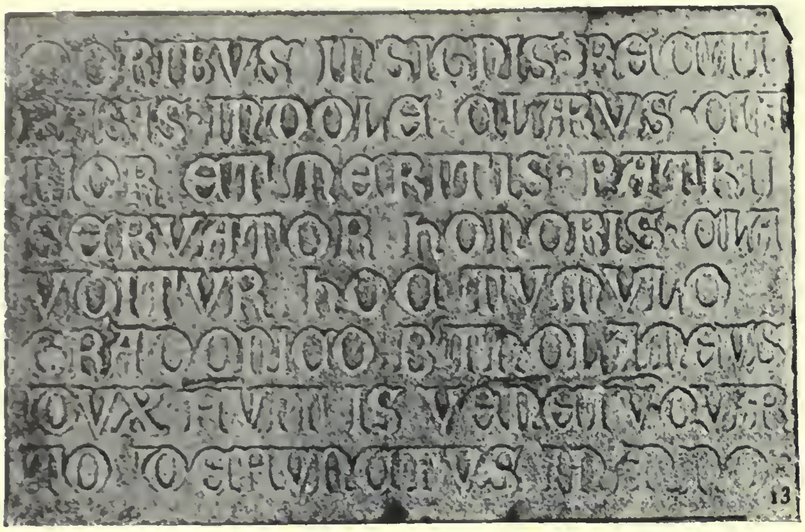


Fig. 77. Inscription in Honor of Doge Bartolomeo Gradenigo, 1342, Venice.

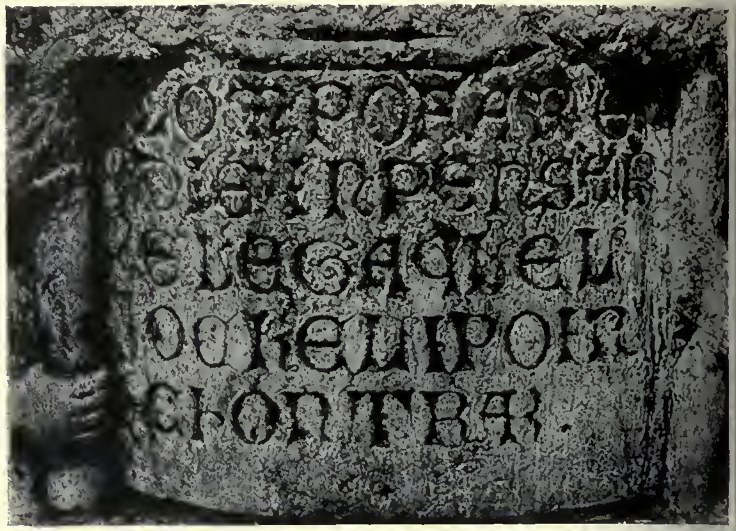


Fig. 78. Transition Byzantine-Uncial inscription, Porto della Carta, Venice.

lettering of originality of outline and individual strength of style-suggestion. Lettering of this type — profiting, as it does, by a certain amount of properly disposed irregularity of draughtsmanship — is further easier to draw than the more classically perfect forms and can be executed with greater rapidity, while their variety of shape and proportion permits of their being easily adapted to fit almost any space or material, and to be used under almost any set of limitations that it would be possible to impose upon them.

In restricting a preceding chapter to the consideration of lettering on Floor Slabs and Brasses, it was necessary almost entirely to disregard — other than a few incidental examples properly occurring under that heading — the Uncial letter-form; a style that belongs, historically, to a period between the time when the Roman legions — and Roman art and literature — dominated the known civilized world, and the commencement of the revival of Classic learning in Italy that we term the Renaissance.

While the Gothic minuscule (or Blackletter) receives its fair amount of modern usage, especially in inscriptions or designs of churchly association or significance, the possibilities latent in such pliable styles of lettering as the Romanesque, Byzantine, and Uncial characters are almost universally disregarded. This is the more to be regretted as the last named is especially available for use on inscriptions or in designs located in or about ecclesiastical premises, and is besides both clearer and more legible to the ordinary Man-in-the-street than the involved Gothic capital and closely spaced and nervous Blackletter. The possible variety inherent in the Uncial letter may extend from such an early, crude, but interesting alphabet as that drawn out in Fig. 73 to the much more thoroughly defined, consistent, and conventionally developed letter in Fig. 74. Between these extremes is contained a wide range of type-forms available for employment in many different ways and for as many different purposes.

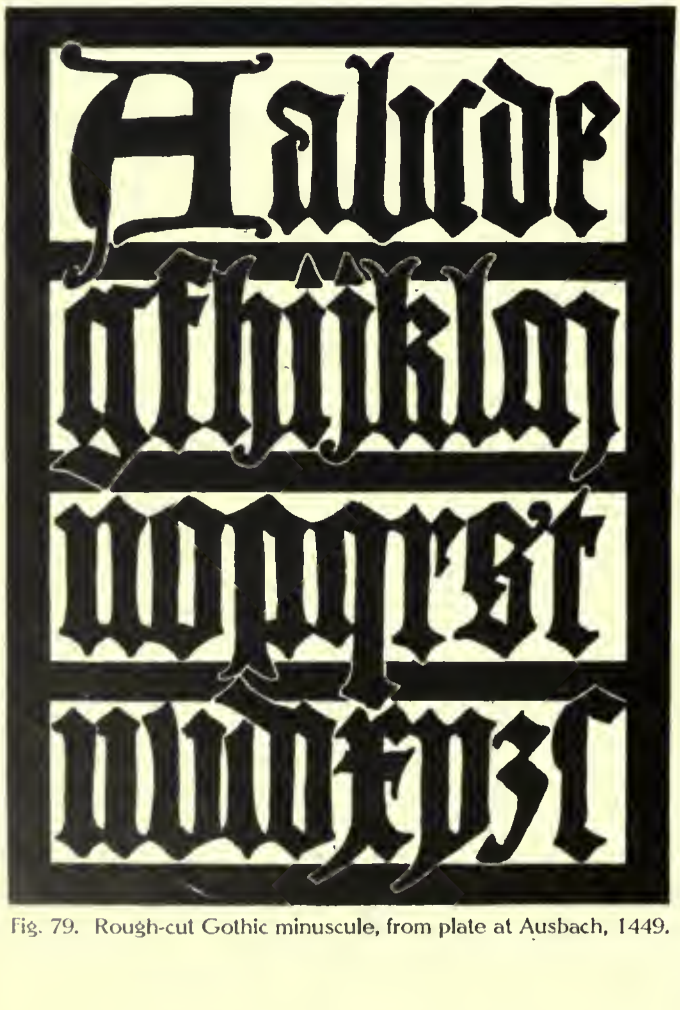


Fig. 79. Rough-cut Gothic minuscule, from plate at Ausbach, 1449.

The Uncial letter-character is a queer hybrid, apparently combining in the one alphabet both capital and minuscule letter-forms. The tendency to express angular letters, such as the A, B, D, E, H, M, N, T, Y, and others, in circular shapes is distinctive; as is also the swelling out in width of strokes throughout the alphabet. Sometimes the same character is employed in both the round and square outlines, even two or three in combination, sometimes more alternating shapes being used apparently interchangeably although the tendency to prefer one form for the initial and relegat another to secondary use inside the body of the word may occasion ally be perceived. It was by some such process that the more recen letters in our alphabet were evolved. The "J," for instance, whic does not appear among the classic Roman letter-forms, is a varian of the letter "I," originally developed — and that, too, during thi very period that we are considering — for use at the beginning of word, to which purpose its long swashing tail was especiall adapted.

This failure to clearly differentiate between large and small letter characters is always indicative of either a period of transition or re sults from the slow growth and evolution of a new series of letter characters. If left to themselves, doubtless custom and usag would slowly separate the two sets of letter-forms, capitals an minuscule characters, until eventually there would be produced new style of letter having the two full and complete alphabets, wit each member typically conventionalized and distinctly separat from its companions and associates. Yet, in each mentioned case the unexpected suddenness of the arrested development — befor the type had opportunity to completely express itself — left the in dividual letter-shapes of the Roman esque, Byzantine, and Uncial alpha bets to future generations in a bu partially formed state, and therefor the more pliable and adaptable i both form and outline. What ha been gained in the artistic freedom now possible of expression throug the use of these still plastic *medi* more than compensates for what wa lost by their failure to attain to com plete historic definition.

In this connection it is interestin to recall the tendency to-day evinc ing itself in Europe, where ther seems a general disposition on th part of modern designers of letterin to break up and vary the uniformit of their inscriptions by advancin small letter-forms to inclusion amon the capitals, using them there wit only a few slight, sometimes withou any, modifications.

The Uncial letter — unlike th Gothic capital — is excellentl adapted to compose entire inscrip tions (as in Figs. 71, 77, 80, and 81 and is both legible and pleasin when so arranged. Whenever th effect that they produce in combina tion is desired, the elementary simp shapes and rounding outlines of th letter — more nearly allied in man

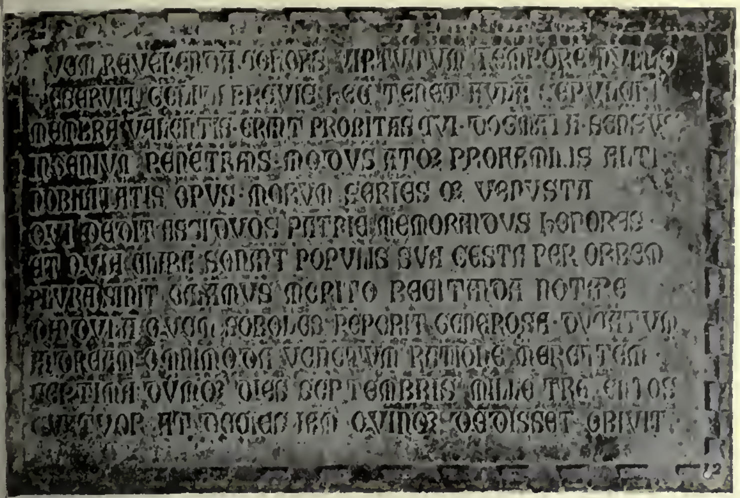


Fig. 80. Inscription in condensed Uncial letters. Venice, 1354.

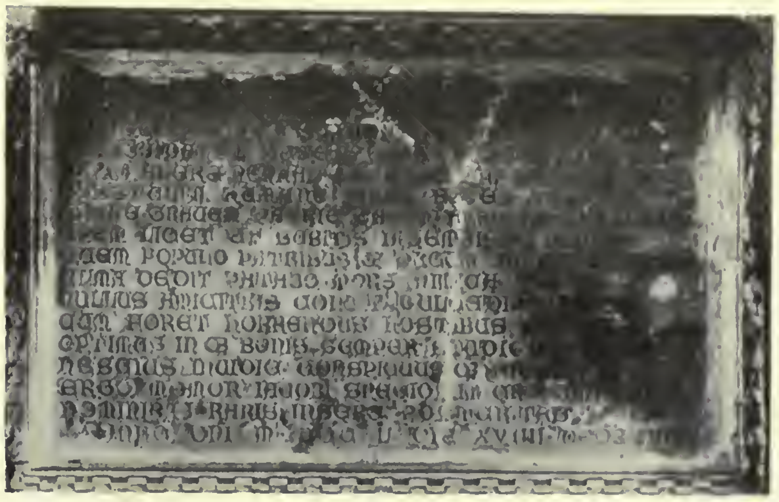


Fig. 81. Panel of Uncial lettering from tomb of Jacopo di Carrara, Padua.

ays to the minuscule form as it is — allow, and enough historic recedents exist to sanction, their usage in this manner. One such shown in Fig. 77, where the very expanded form and slightly ised section of letter employed possesses an accidental value om the fact that it very strongly suggests, in its present worn apearance, how adaptable this style of letter would be to use on edals, a purpose to which the Uncial character has been most rely put.

The Uncial letter outline is especially appropriate to carving on ich stones as are of a nature liable to sliver off at the sharper angles pplied in such great numbers in Roman, Italian, Renaissance, d Gothic letter-shapes. An excellent illustration is the panel of ttering below the Sarcophagus of Jacopo di Carrara in the Church the Eremitani at Padua, 1350 (Fig. 81). Placed between the ackets supporting this monument is the inscribed tablet carrying letter raised against a background that is rough enough in treatent to cause the letter-section to appear smooth in contrast. The tter-section is slightly oval in outline, the angle on the corner being unded off — an effect that has probably been increased by the ssage of time and the wear of the elements.

Figs. 80 and 81 reproduce two tablets — placed side by side for rposes of comparison — of almost identically the same date, but presenting slightly different localities. So contrasted, they appear ikingly alike. One is somewhat more crowded than the other, d therefore the letters are more condensed or narrowed; but, aside om a natural series of accompanying variations, the similarity is ost remarkable. Both tablets are exuted in what is termed "Venetian" or Venetian Gothic" lettering.

An Uncial initial may be used, with propriateness equal to the Gothic capl, in inscriptions composed in "round othic" minuscule (Fig. 84) — or with ackletters (Fig. 79) — and on panels st or engraved in bronze or metal; while en used to compose entire inscriptions offers opportunities for freedom of atment and spacing such as the more ed and inflexible Gothic capitals and ndensed Blackletters cannot furnish.

It must not be forgotten that the Blacktter is itself the condensed product of a und (Uncial) small letter that is used in ousands and thousands of Monkish nuscripts and missals, and in portly lumes of song and prayer; but that is st rarely executed in any sort of pernent material. Yet in Fig. 84 is a otograph of the base of a silver crucifix owing, lightly raised from the surface the precious metal, a panel of undeable Round-letter minuscule. The Unl capital was really first intended to company the style of small letter shown here; but it soon proved itself so much more valuable, especially for architectural purposes, that it has far outstripped its less appealing companion letter in popularity and general use.

Although the Uncial letter has been more or less influenced by Romanesque and Byzantine feeling and treatment (Fig. 78), it does not itself often appear so condensed or crowded in use as some of the lettering more properly included under these two titles. Although individually narrow, each letter has always been kept distinct in outline and is generally well separated from its adjacent neighbors; while it is equally susceptible to either the very simplest or more elaborate treatments.

The main character and intention of the Uncial capital is an expression of the attempt at the condensation of an inscription accomplished by narrowing the letter *within itself*, while retaining its extreme of height. This narrowing was always done upon the *inside* of the letter, its exterior outline still remaining of generally oval shape. The result produced an extra amount of width in the center of the height of the perpendicular strokes composing the alphabet that was sometimes seized upon and exaggerated into an angular contour (Fig. 85), and so a letter of unusually heavy "face" or effect of surface-width resulted, suiting it for use on floor-slabs and memorial brasses, and — for the same reason — fitting it to accompany the heavy-faced small Blackletter in pen-and-ink inscriptions, without suffering by contrast.

There are occasional instances where Uncial letters have been combined, the "A" forming a part of the "M" perhaps, or some other simple and quite obvious combination of that sort made; but these are exceptional rather than usual examples. Fig. 71 provides us with three uses of the linked "A" and "R" and one of a linked "A" and "P." But what a beautiful inscription it makes; and how clean, crisp, and distinct is every individual letter of which it is composed! It will be noted, too, how well the letter-shape is fitted to the sectional treatment, the letters being raised squarely from the face of the panel against which they are placed. The same section is used for Figs. 80 and 81 — on the whole, a section rather better suited to the letter-shape than is the V-incised handling employed for the letters in Fig. 78.

Gothic capital and Blackletter styles of lettering, while attaining formative definition more completely than the Romanesque, Byzantine, and Uncial letters, yet — like Gothic architecture — had never been reduced to a comprehensive set of rules; as may be considering true of the more formal sets of letter-characters. Elsewhere we have seen how the Gothic Blackletter was produced especially to

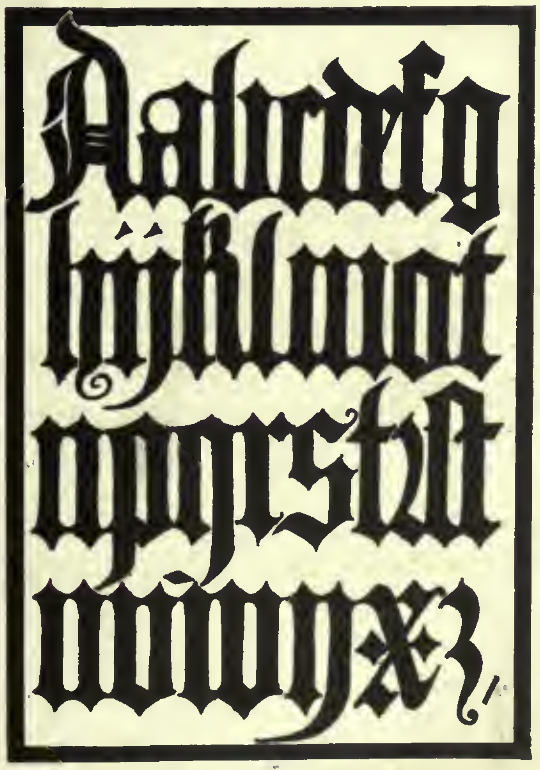


Fig. 82. Gothic Black Letter alphabet. F. C. B.

meet limitations of length, and how the character was itself the product of condensing and crowding together the earlier, more informal, minuscule or smaller round-letters of Monkish scribes.

The time came, later, when — necessity once more compelling — the designer condensed and crowded together a Blackletter inscription by the same means of grafting together and combining the upright strokes of adjacent letters in the manner that was quite common in true Roman inscriptions, but more rarely found in the architectural use of the Blackletter. Yet exceptions exist, and one such instance, already offered in evidence, may be seen by referring to Fig. 57 in Part III., THE ARCHITECTURAL REVIEW for July, 1906.

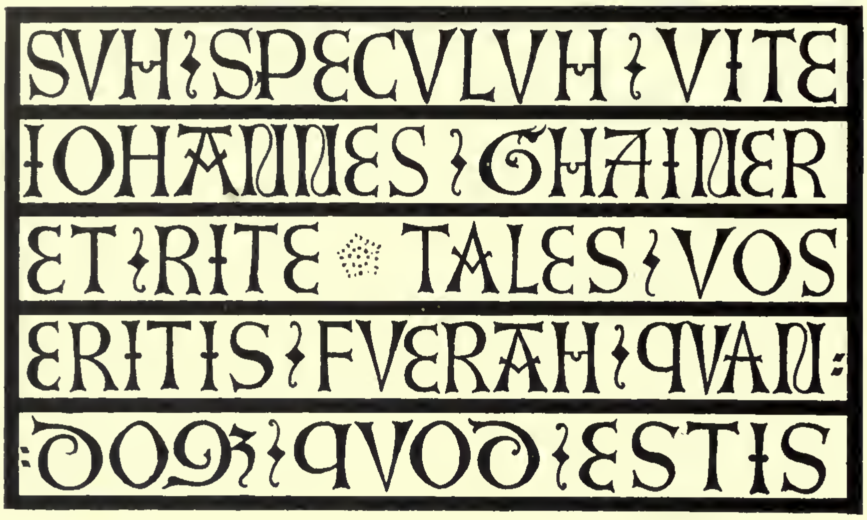


Fig. 83. Inscription on a red marble slab in Italian lettering, 1482, Strauburg. F. C. B.

Perhaps the one general characteristic that is common to all the styles of lettering described in this chapter is the narrowing up or crowding together of the individual letter-units forming the old inscriptions — a tendency that becomes more and more marked, century by century, as the letters develop toward their logical climax in the Blackletter. The Romanesque letters (Fig. 67) are narrower than those composing the Classic Roman alphabet. The Byzantine are more "crowded" than the Romanesque; the Uncial than the Byzantine (although they can be easily expanded to cover much more space, when it is available); and in the Blackletter is produced at last the narrowest of them all.

The formal Gothic capital is not naturally fitted for use in crowded and condensed words. It was rarely utilized when space was limited, its place being then generally taken by a capital of the simpler Uncial outline and form. Sometimes in a lettered Gothic panel even no initial capital at all is required, the inscription starting directly off with a small Blackletter.

The distinction between the Gothic capital and the Blackletter (the latter being, by right, a small letter or minuscule character) should always be preserved. While the Blackletter is sometimes included, under the more general title, as a "Gothic" letter, and correctly belongs to that period, yet, to avoid confusion, it is best always to fit its proper name of "Blackletter" to this form of character, reserving the word "Gothic" to use for the capital form.

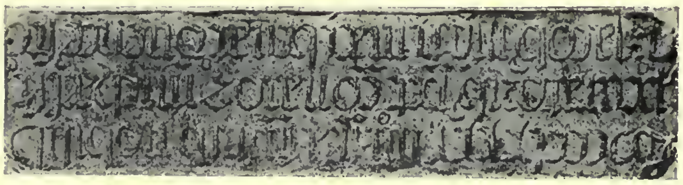


Fig. 84. Inscription in Uncial Minuscule (Round Gothic) lettering.

There also exists a slight tendency to carelessness in the employment of the word "Blackletter," for which the too obviously apparent meaning of the word is probably itself responsible. While any letter-form so designed that the area included within the letter outlines overbalances the amount of space surrounding and enclosed within these areas — presuming, of course, that the letter is solidly drawn in black ink against a white background — may be correctly enough termed a "black letter," yet that name is understood to rightly apply only to the particular condensed form of small letter here illustrated under that title. In all lettering belonging to the Gothic Period, the Gothic capital and the Blackletter are combined together exactly in the same way and just as appropriately as are the Roman capital and the minuscule small letter of the type in which this article is set While circumstances may occasionally sanction the restriction o an inscription entirely to the Blackletter, omitting capitals both a initials and at the beginnings of proper names, the Gothic capita should never be employed to compose an entire inscription. It i safe to say it should neve even be employed to com pose an entire word; al though there are a few ex amples that can be brough to prove that this usage is – under certain very excej tional conditions — appro priate and even commenc able. The Gothic capita letter is so complex an elaborate, contains so man sharp angles, flourishe strokes, and intricate an fussy details, that it is n appropriate for entirel composing long words wearying the eye of tl reader and proving illegil in the extreme when so er ployed.

Of the several Blackl ters illustrated, the student should note that both Fig. 79 and Fig. are reproduced at one-half of their actual size. The first is copi from an engraved bronze plate of 1449; the second is of almo a century later, but was executed in the same material. It is als at the same time, less virile and more finicky in contrast to t reserved simplicity of the earlier letter. Figs. 79 and 85 indica the very way they were cut into the material between bands of pr tecting metal, with its face on the same plane as the faces of tl letters. The inscription (Fig. 83) cut between similar bands is a different material — red marble — and shows a letter of char and individuality possessing both Byzantine and Uncial characte istics.

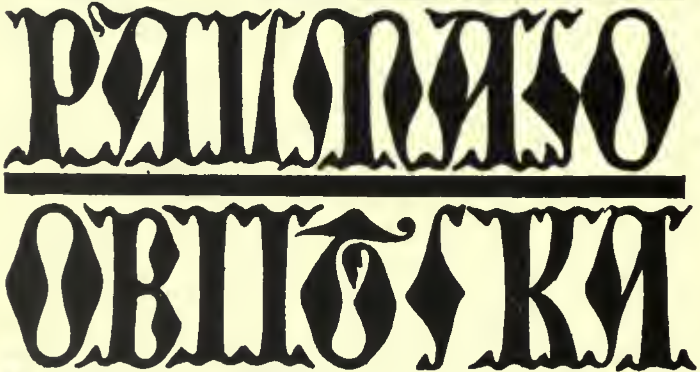
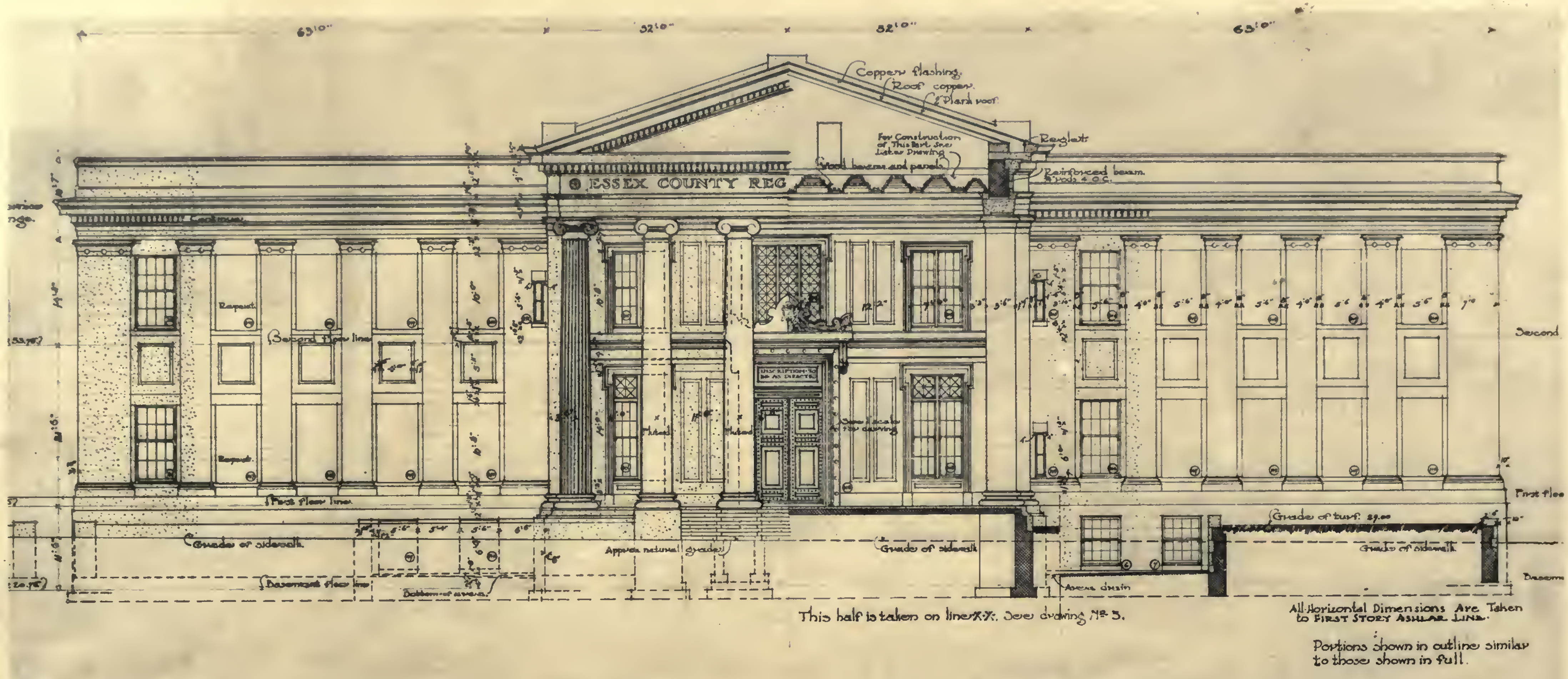


Fig. 85. Detail of Uncial lettering on engraved bronze plate. F. C. B.

It should be of material assistance in utilizing the letters show in the accompanying figures to realize the relation these illustr tions bear to the sizes of the actual inscriptions. Fig. 66 has be reduced to a little less than one-ha the size of the original rubbi where the letters measure an inch height. In Fig. 68 the letters a about three-quarters the size of t original carving, while the Unci of Fig. 73 were cut one and thre eighths inches high, and those Fig. 74 just an inch and a half.

Of the two alphabets in Bla letter Gothic minuscule, Fig. coarse as it here appears, is slight more than one-half of its origir size, while Fig. 82, originally mo refined, has been rendered still mo so in appearance by its sligh greater reduction from the compar tive relation it should otherw bear to Fig. 79. In the inscripti shown in Fig. 83, the letters we cut at a height of one inch, wh the detail from the well-known ta let at Nordhausen (Fig. 85) sho all the characteristics typical of t best type of Uncial capital in a l ter three-quarters of its real si

Heretofore more emphasis has been placed upon the traits herent in materials than has been directed to the size of the vario inscription letters; but it must not be forgotten that the relat one should bear to the other has much to do with the distincti legibility, and success of architectural lettering.



This half is taken on line X-X. See drawing No. 3.

All Horizontal Dimensions Are Taken to FIRST STORY ASHLAR LINE.

Portions shown in outline similar to those shown in full.

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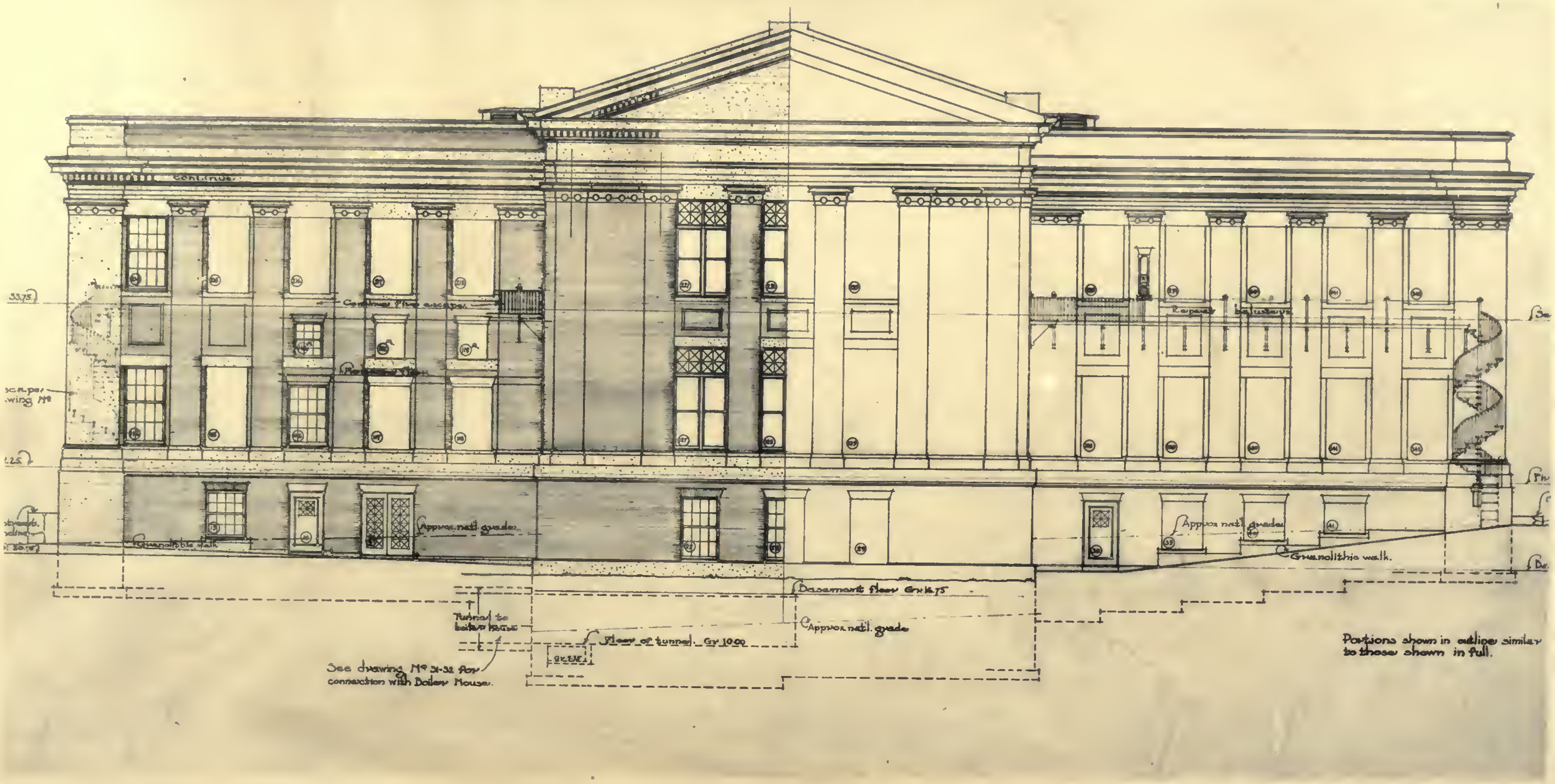
SOUTH (FEDERAL STREET) ELEVATION.

REGISTRY OF DEEDS AND PROBATE COURT, SALEM, MASS.

C. H. BLACKALL, ARCHITECT, BOSTON, MASS.



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NORTH ELEVATION.

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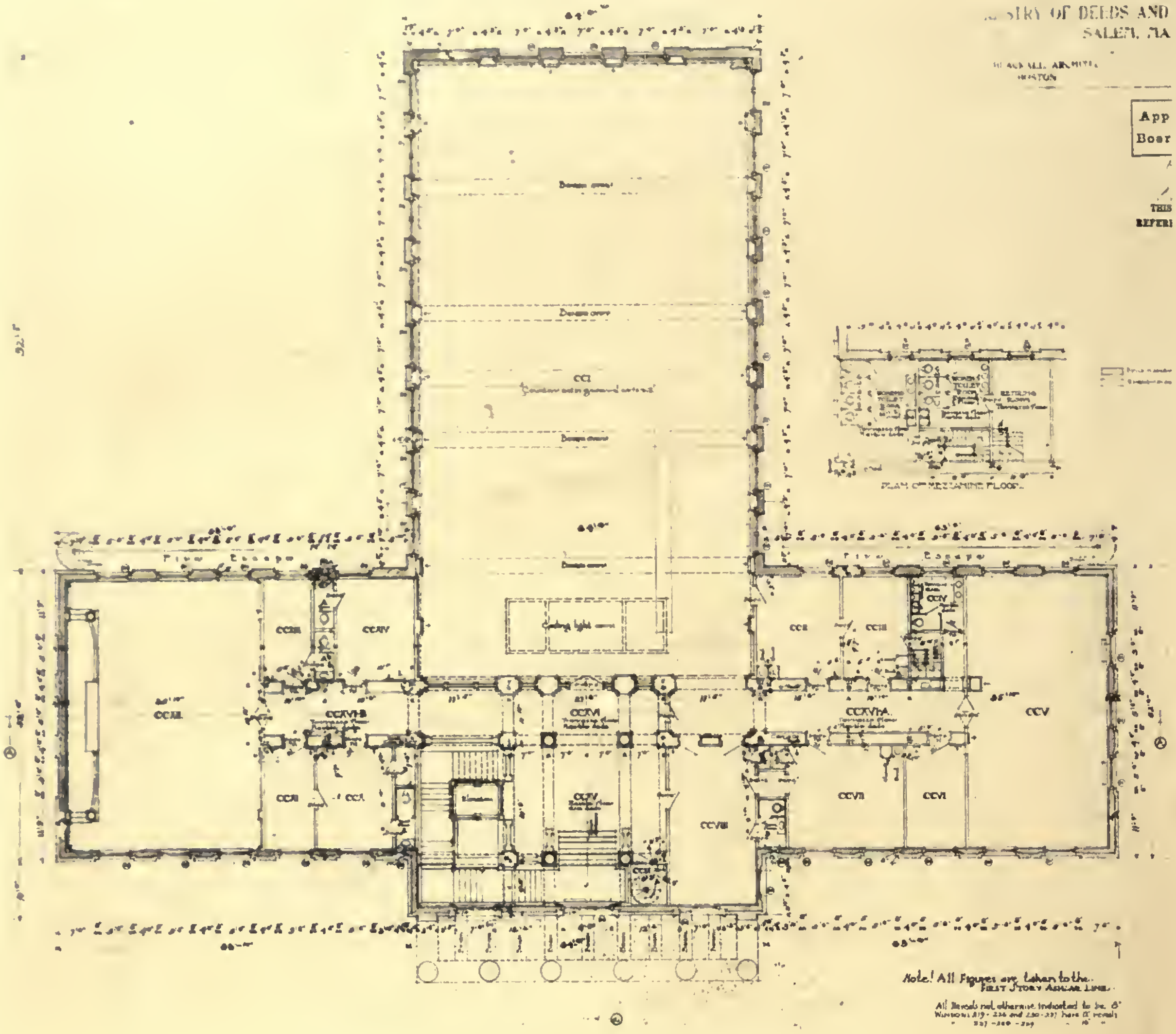
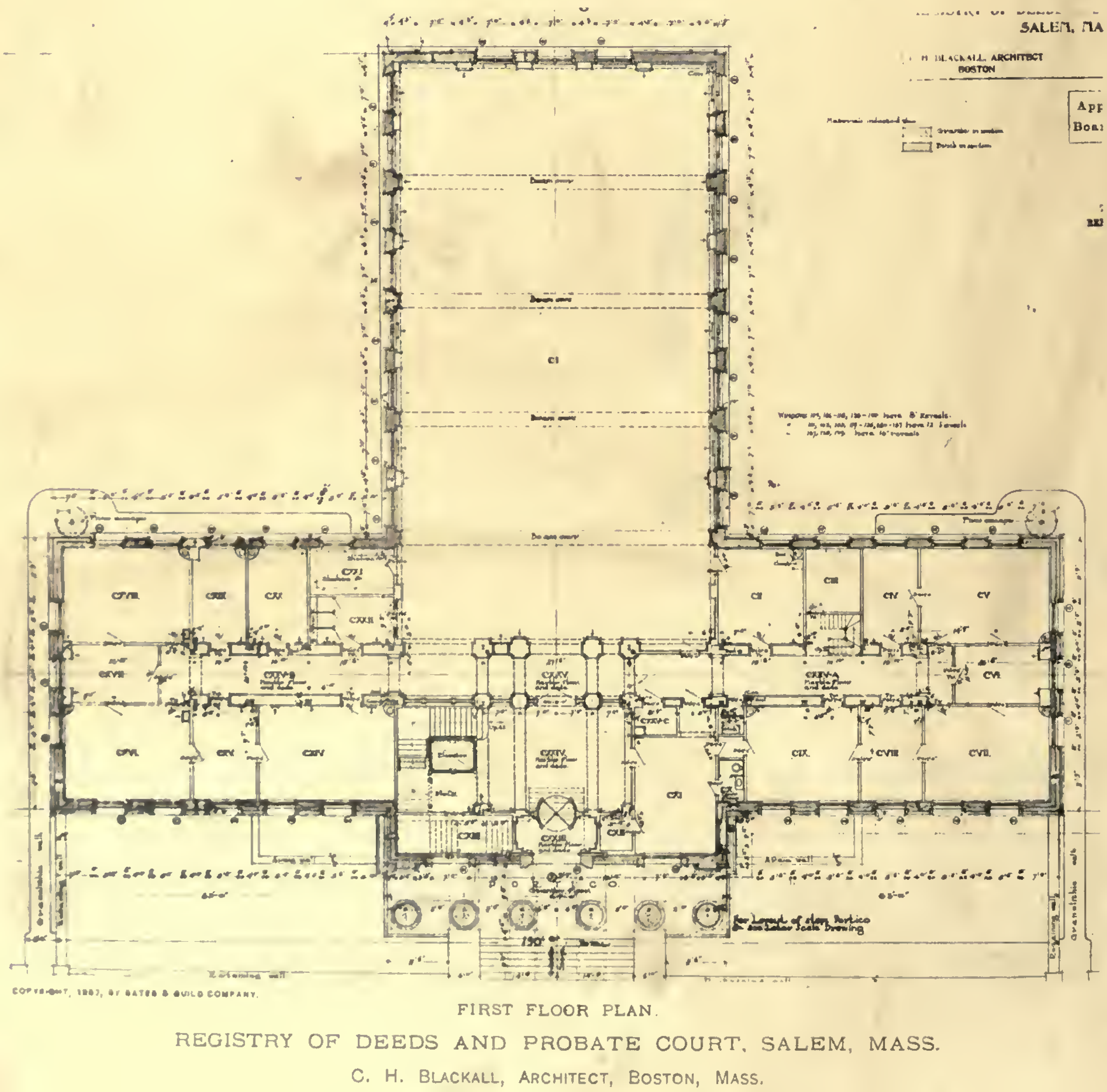


SECOND FLOOR PLAN



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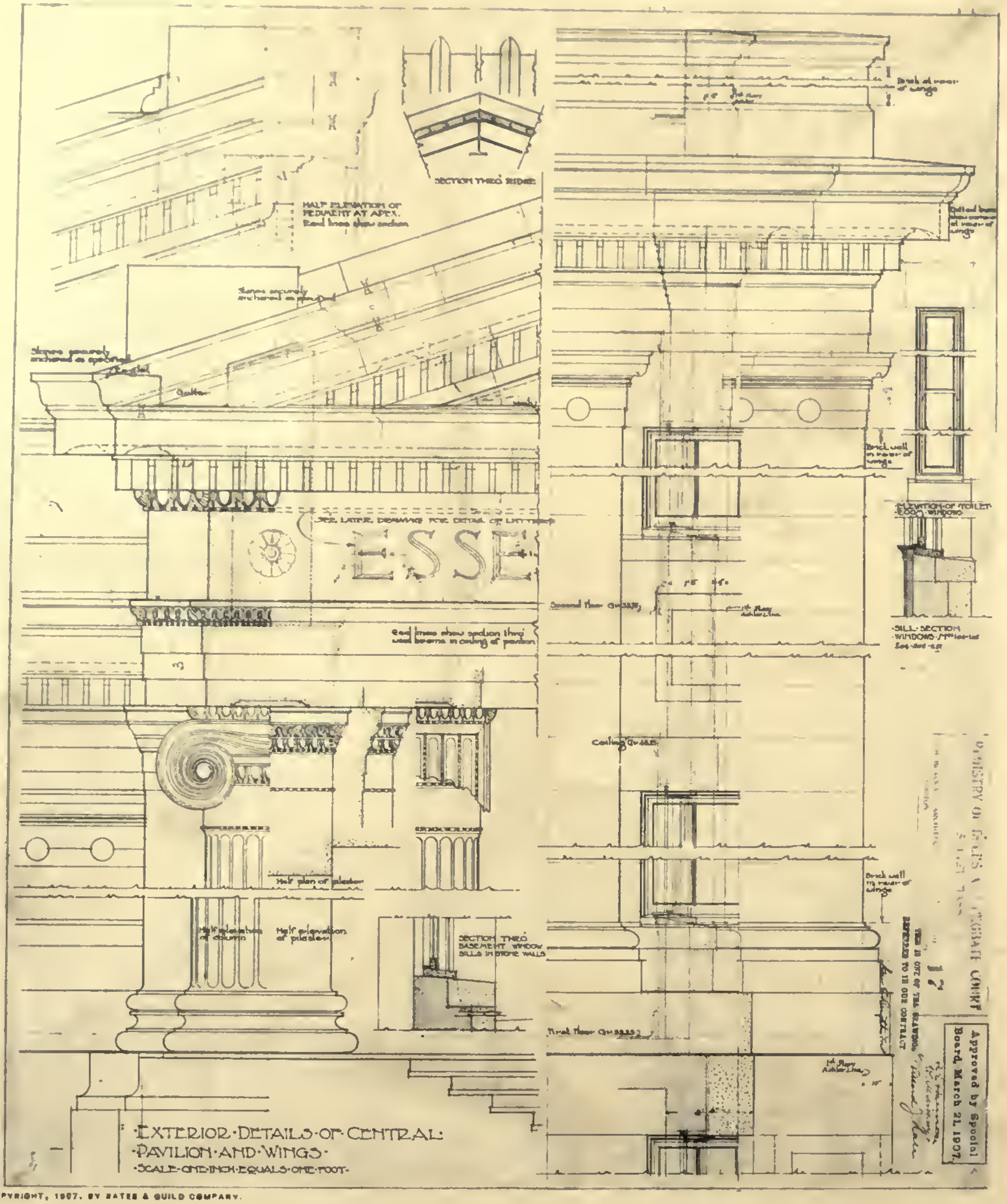
SECTION THRO RIDGE
HALF ELEVATION OF PEDIMENT AT APEX. Red lines show section
ESSE
SEE LARGE DRAWING FOR DETAIL OF LETTERING
Red lines show section thro' wood beams in ceiling of portico
Half plan of pilaster
Half elevation of column
Half elevation of pilaster
SECTION THRO BASEMENT WINDOW SILLS IN STONE WALLS
ELEVATION OF TOILET ROOM WINDOW
SILL SECTION WINDOWS
Second floor
Ceiling Grade
First floor
Approved by Special Board, March 21, 1907.
17
THIS IS ONE OF THE DRAWINGS REFERRED TO IN OUR CONTRACT
REGISTRY OF DEEDS AND PROBATE COURT
·EXTERIOR·DETAILS·OF·CENTRAL·
·PAVILION·AND·WINGS·
·SCALE·ONE·INCH·EQUALS·ONE·FOOT·

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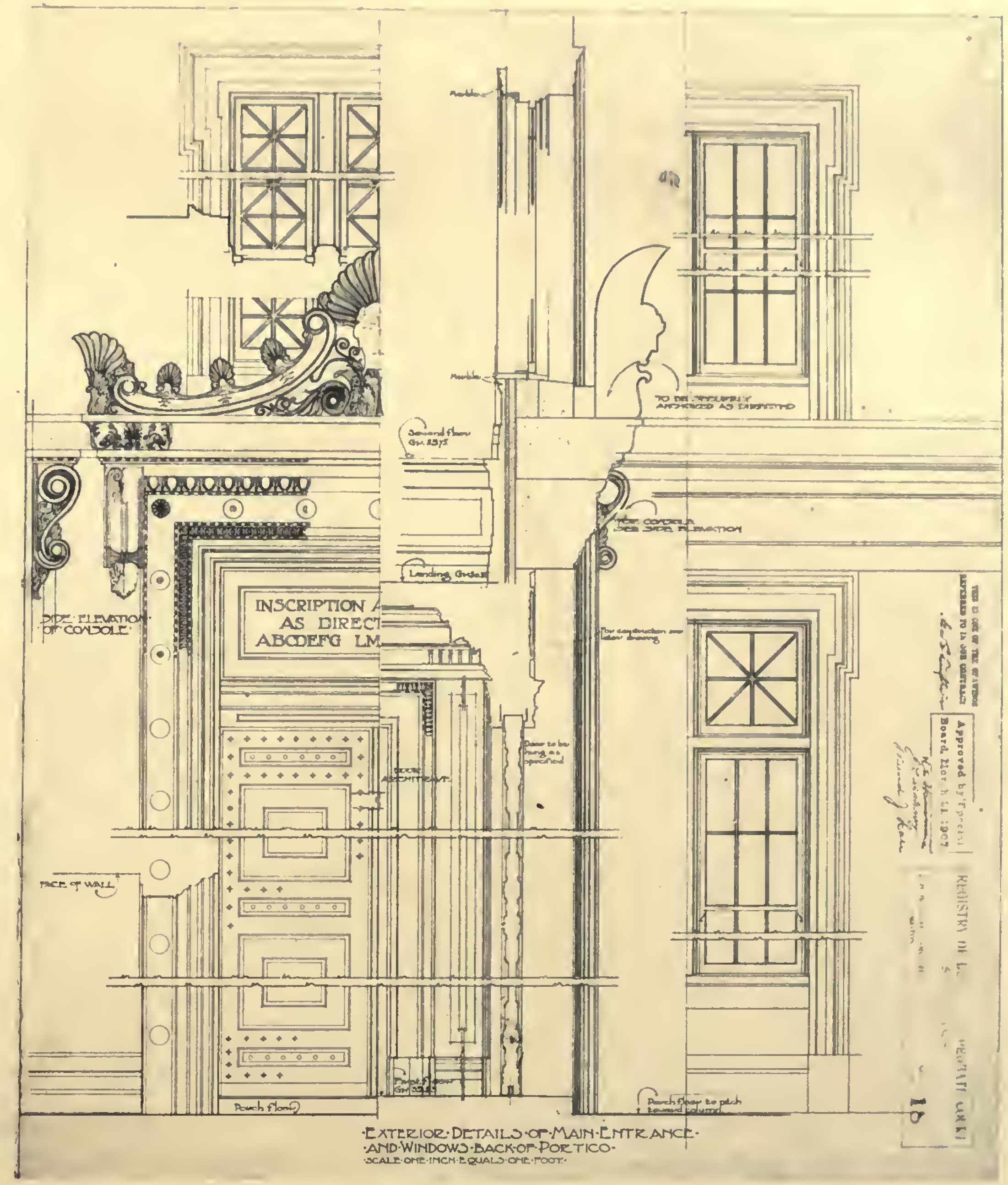
EXTERIOR DETAILS OF CENTRAL PAVILION AND WINGS.


INSCRIPTION AS DIRECT ABCDEFG LM
SIDE ELEVATION OF CONSOLE
FACE OF WALL
Porch floor
Second floor
Landing Grade
Marble
FRONT ELEVATION
Approved by Special Board, March 21, 1907
THIS IS ONE OF THE DRAWINGS REFERRED TO IN OUR CONTRACT
REGISTRY OF DEEDS AND PROBATE COURT
18
·EXTERIOR·DETAILS·OF·MAIN·ENTRANCE·
·AND·WINDOWS·BACK·OF·PORTICO·
·SCALE·ONE·INCH·EQUALS·ONE·FOOT·

EXTERIOR DETAILS OF MAIN ENTRANCE.

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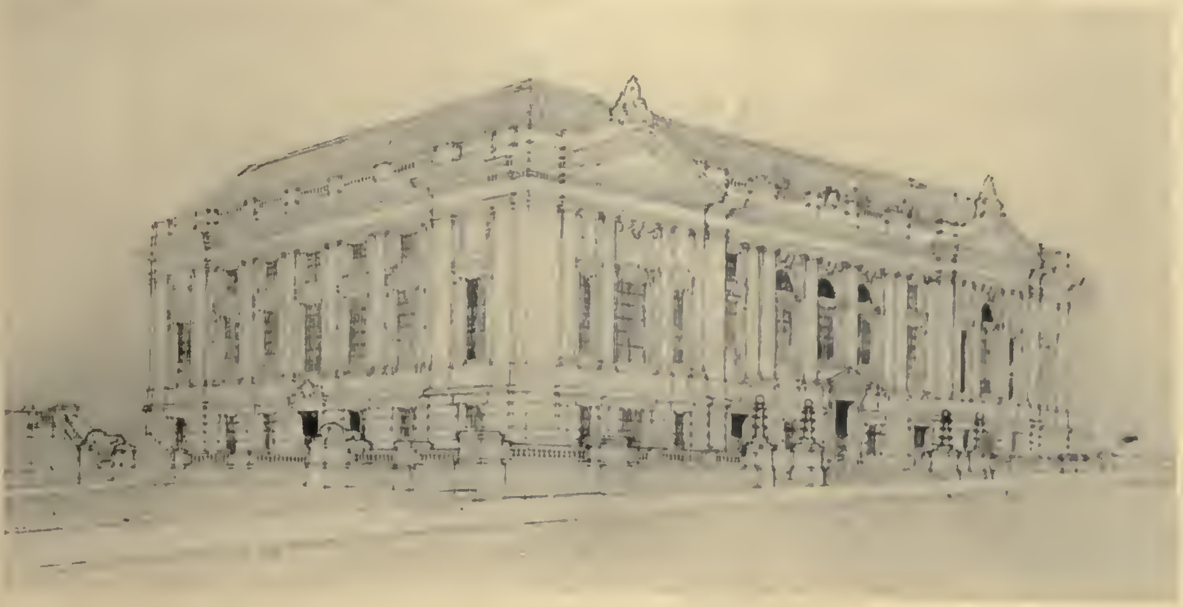
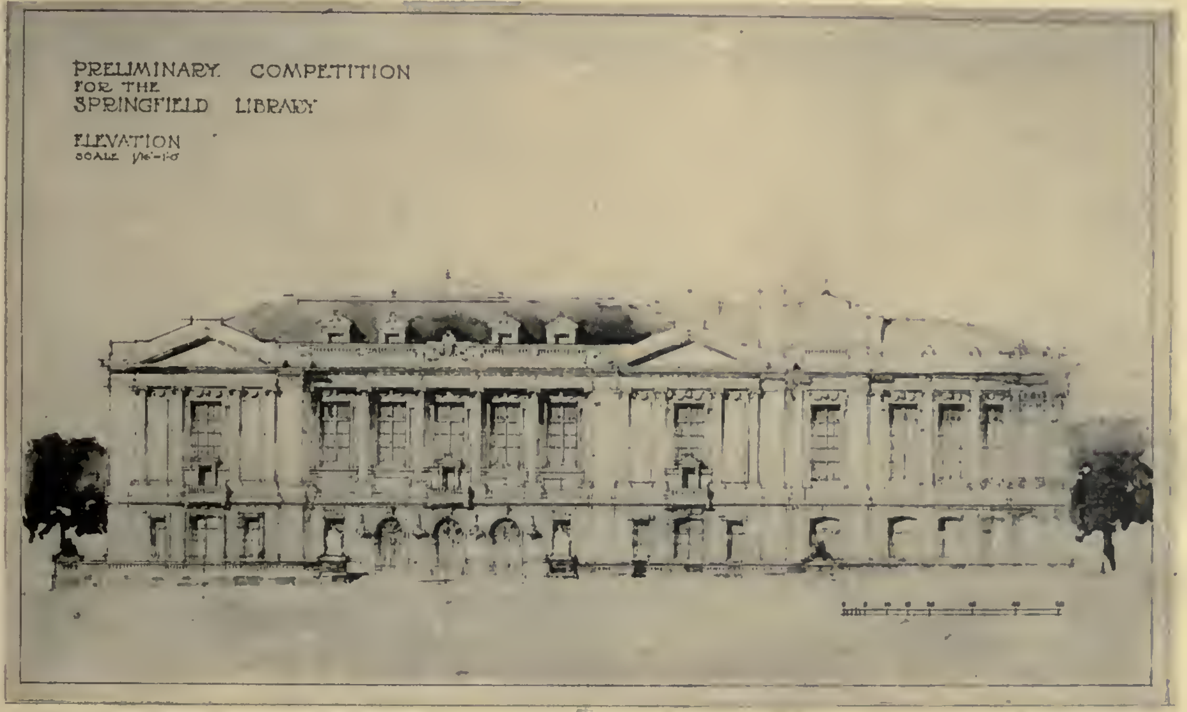
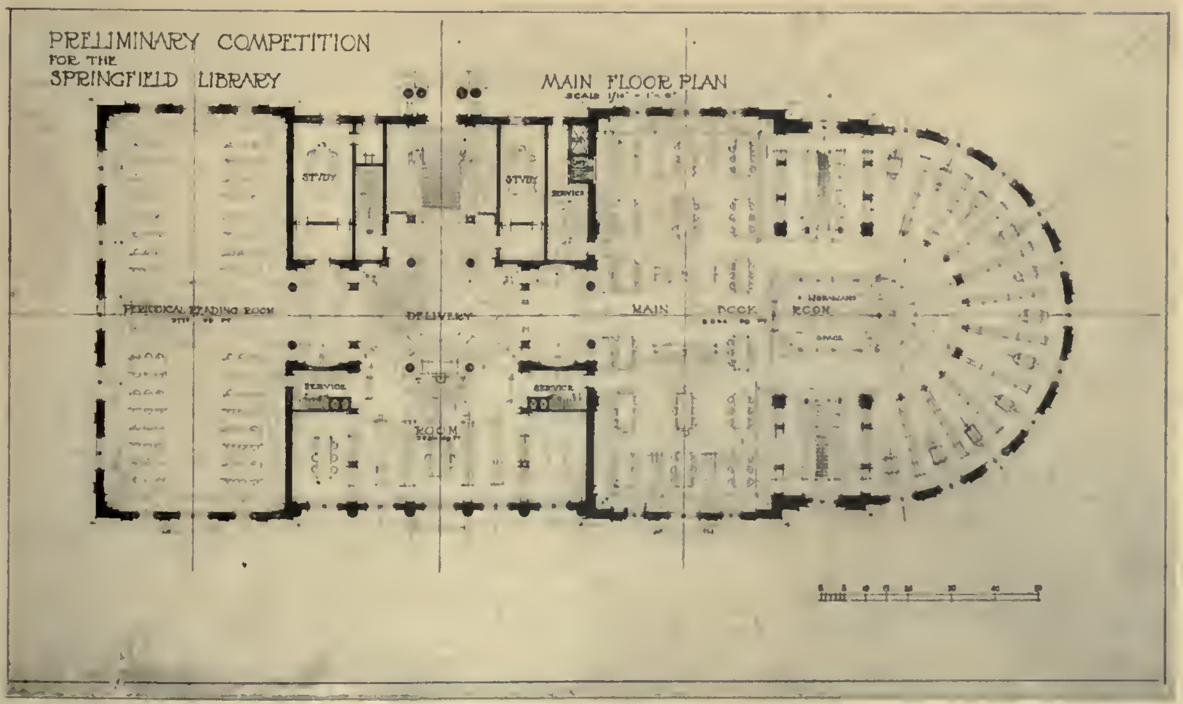


PERSPECTIVE, FINAL COMPETITION.



ELEVATION, PRELIMINARY COMPETITION (SUCCESSFUL).



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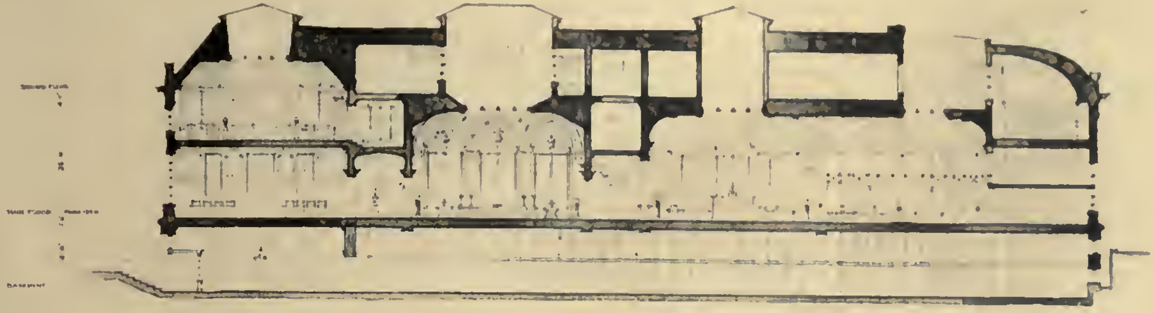
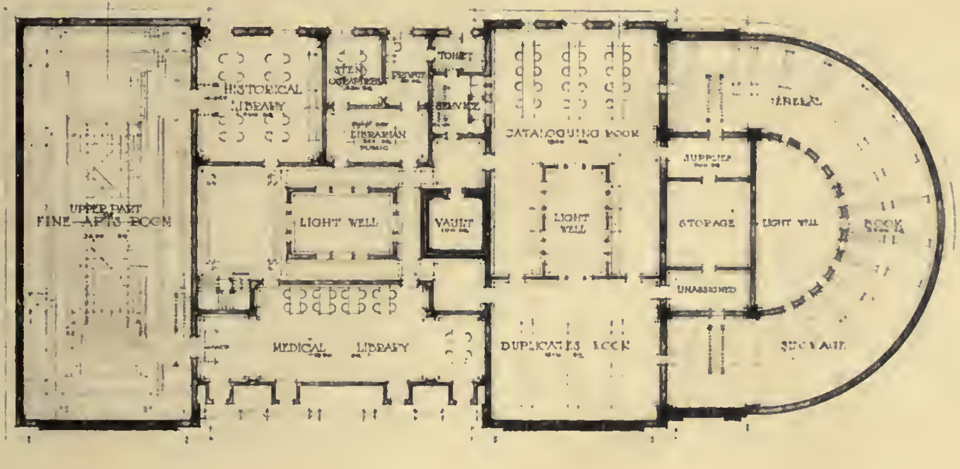
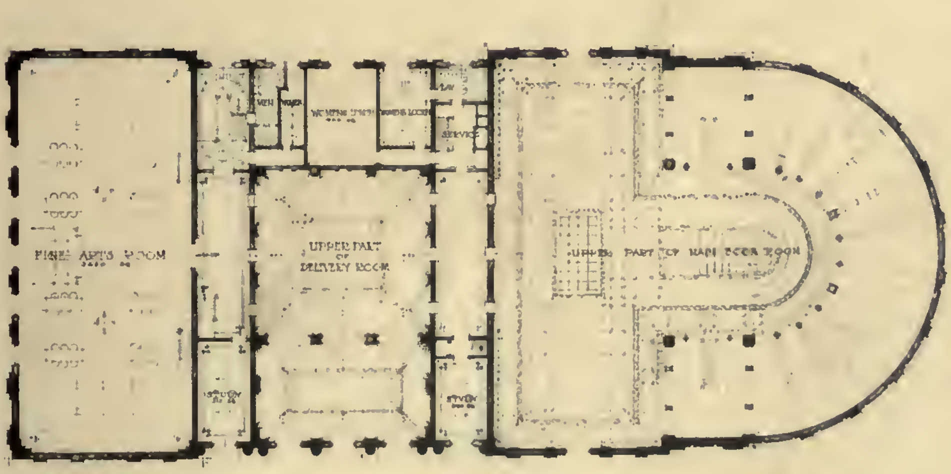


LONGITUDINAL SECTION
SCALE ONE INCH EQUALS SIXTEEN FEET



SECOND FLOOR PLAN
SCALE ONE INCH EQUALS SIXTEEN FEET



MEZZANINE FLOOR PLAN
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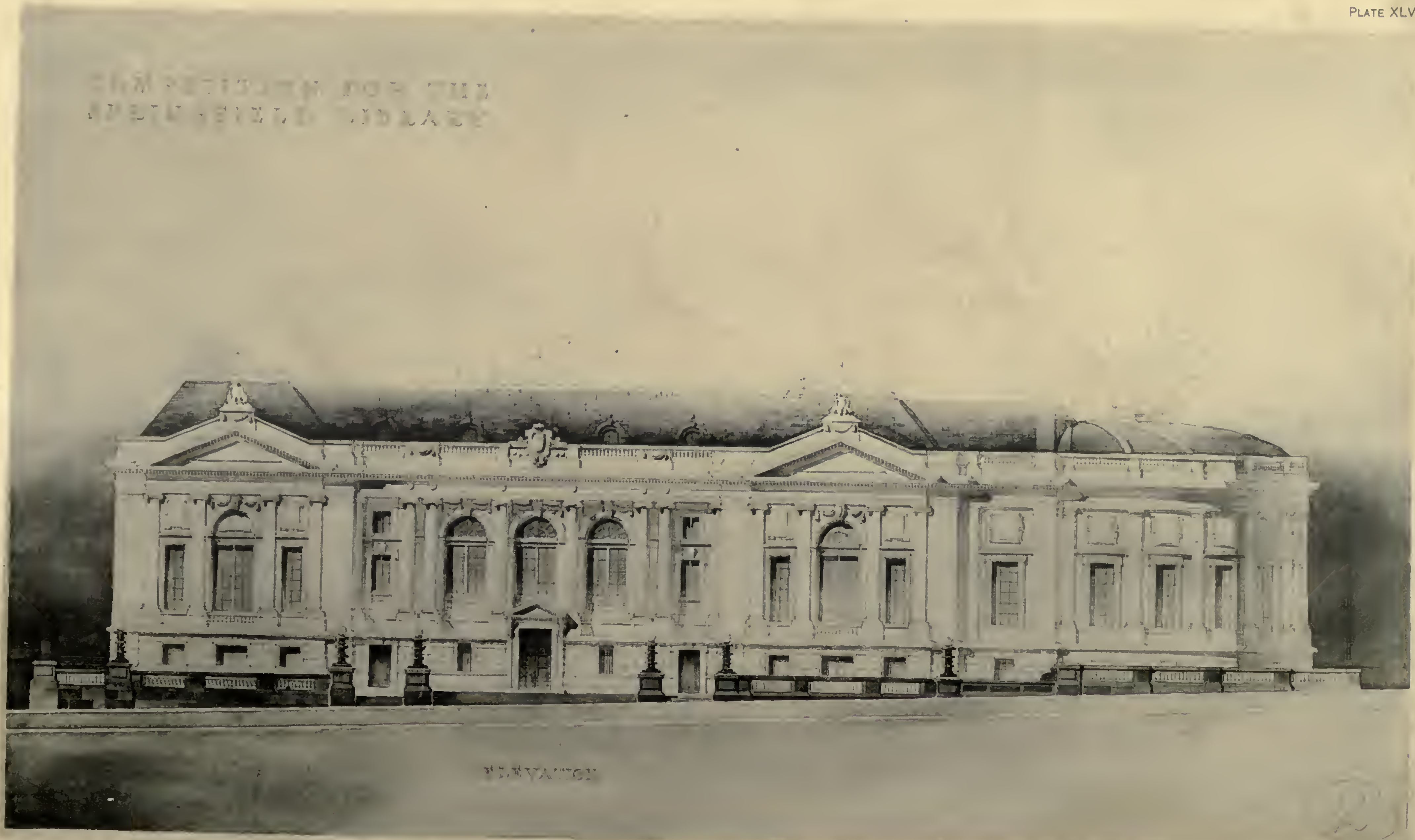

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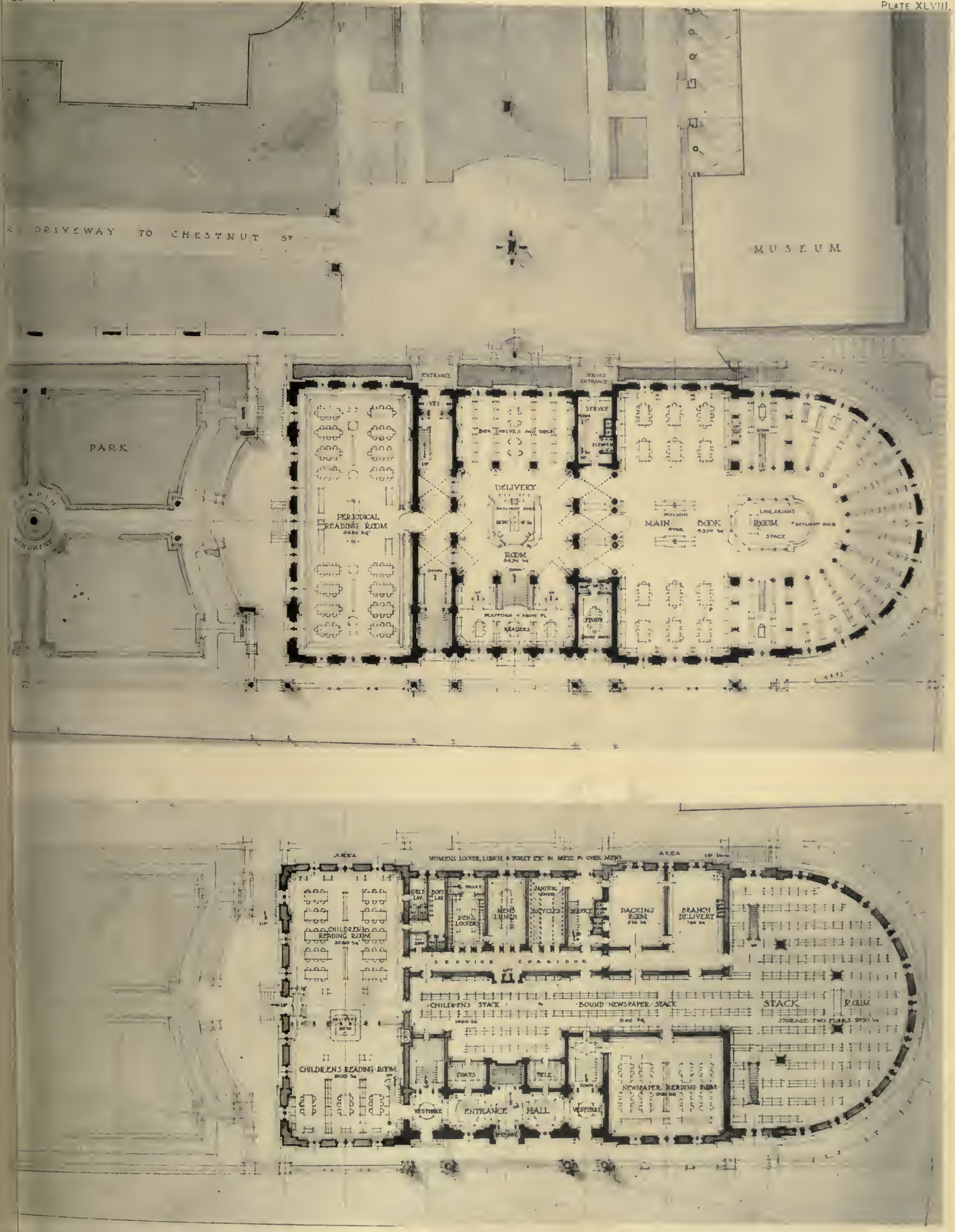

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J. W. AMES,

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VOLUME XIV. NUMBER 7
JULY, 1907

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NEW YORK OFFICE, PARK ROW BUILDING
GARNETT B. APPO, Manager

blished monthly. Price, mailed flat to any address in the United States or Canada, five dollars annum, in advance; to any foreign address, six dollars per annum, in advance. Subscriptions in with the issue *following* their receipt. Single copies, fifty cents. Special number, two dollars tered as second-class mail-matter at the Post-office, Boston, Massachusetts, November 27, 1891.

PLATES

ATES XLI.–XLIV.—REGISTRY OF DEEDS AND PROBATE COURT, SALEM, MASS. (PLANS, ELEVATIONS, AND DETAILS)—C. H. BLACKALL, ARCHITECT.

ATES XLV.–XLVIII.—COMPETITIVE DESIGN FOR THE PUBLIC LIBRARY, SPRINGFIELD, MASS. (PLANS AND ELEVATIONS)—WALTER ATHERTON, J. W. AMES, ARCHITECTS.

T is with regret that we are obliged to say that it will be impossible to print the winning competitive design for the new building for the International Bureau of the American Repubs. Such a reproduction would be of great interest to the large mber of architects who took part in this competition. Any one o has engaged in such a trial of skill can understand the keen erest aroused in competitors who have labored long over tough oblems, and who wish to see wherein the winning design solved ccessfully the various problems which caused them many hours thought.

The fact that the drawing shown here is "revised" will be someat of a disappointment, but nevertheless it is the work of the nning architects, Albert Kelsey and Paul P. Crét, and therefore vill be of interest. The design is of sober and classic style, more mal than others which we have seen, and thoroughly well died. We regret that we have received no plan to publish, as s is of more interest than the exterior. The somewhat unbalanced departments of the building, namely, administration, library, and assembly sections, required floor space in the ratio of five, seven, and nine. The harmonious placing of these several departments proved to be the greatest problem of the design.

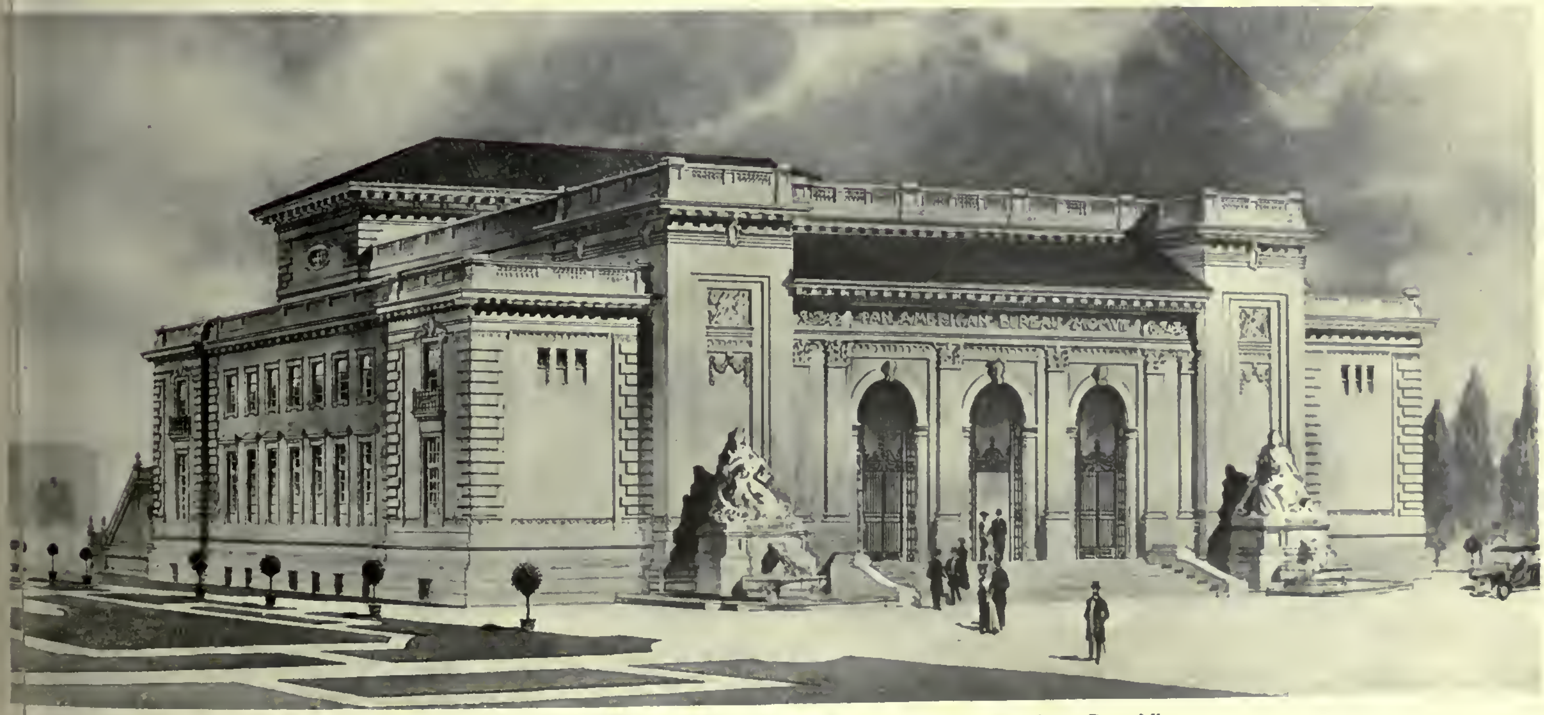
NOWHERE is the increased cost of building felt more than by the man of small means who is building a home. Building a home means going out into the suburbs, and often into the country, anywhere from ten to thirty miles away from the edge of the city. In the suburbs proper, the price of land is generally prohibitive, while the more or less cramped quarters are not desirable for children.

In the outlying towns, the price of land not far from the railway or electric roads (i.e., ten-minutes' walk) is often not greater than four or five cents per square foot. Two or three hundred dollars will buy a lot comprising seven thousand feet.

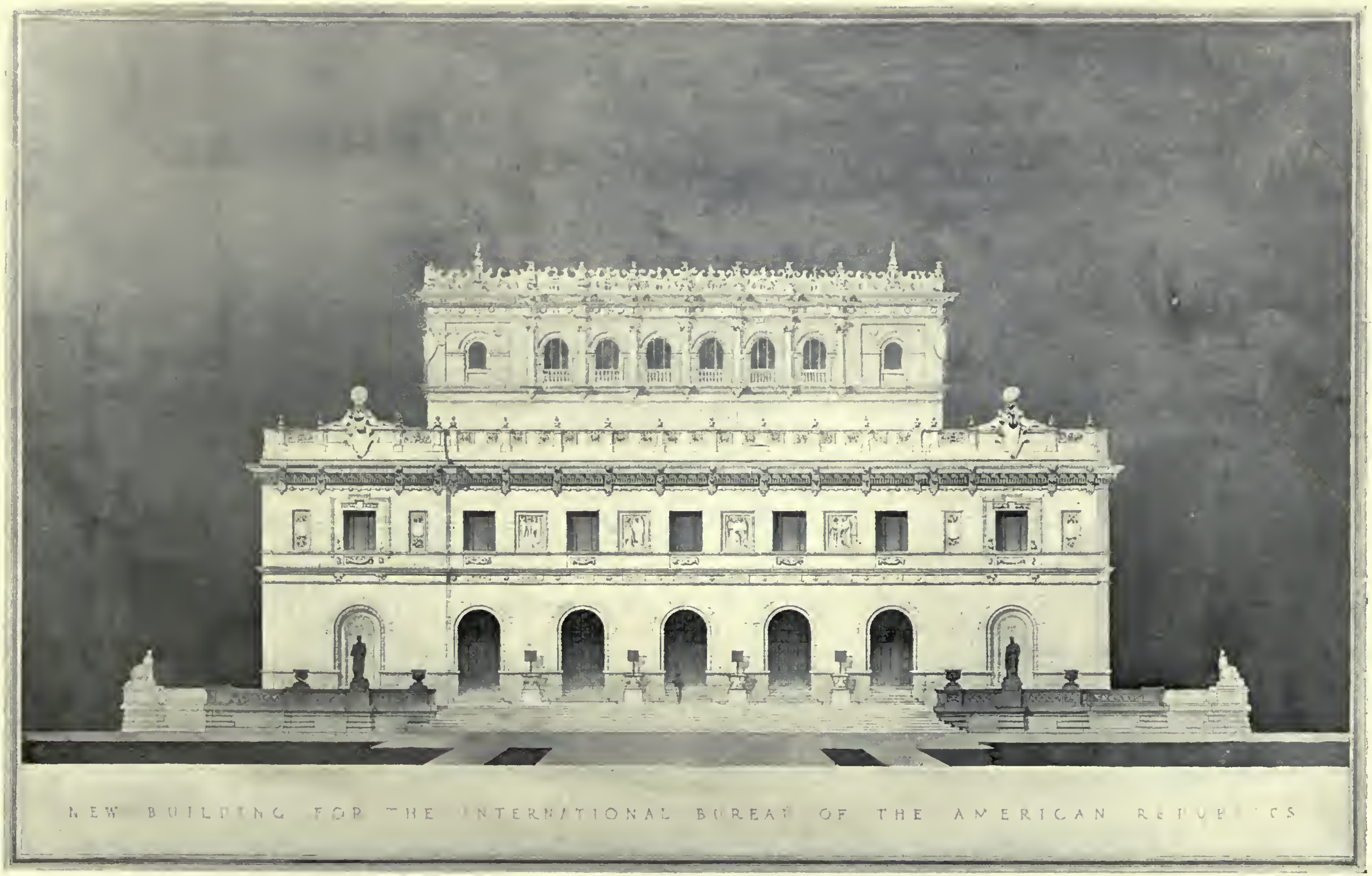
Now comes the difficulty, and it will appal the stoutest heart. Plans will be made of a house which fathers and grandfathers will estimate at three thousand dollars. When the bids are opened, the lowest will barely touch double that sum.

The search after reasons reveals several unpleasant conditions. In the first place, in almost all small towns, it will be found that there is practically no competition, that is, among the reliable builders. Probably every architect has had the experience of taking a really low bid, and with it no end of trouble and worry. No one who has been through it ever cares to repeat that experience. Secondly, the city builder who is accustomed to figure against a number of competitors for city work, and who is therefore reasonable, has no wish to go out into the country to build, unless guaranteed a very substantial profit to reimburse him for loss of time, carfare, and the annoyances attendant upon a distant piece of work. He could better afford to take a quarter of the proportion of profit on a much larger piece of work in the city.

Now while in almost all industries there has been honest combination for lowering the buying-price of the raw material necessary to those industries, such combination has never existed among home builders. Why should not every city have an organization or organizations of those who wish to build homes? Every city has hundreds of people who wish to build in the country round about. There are several localities, each of which would attract a number. There could be found different tracts of land, each capable of making several dozen house-lots without crowding. By *careful* planning and study, the scheme could be carried out successfully and harmoniously; and the saving in cost from building ten or twenty houses at once, instead of but one, would be considerable.



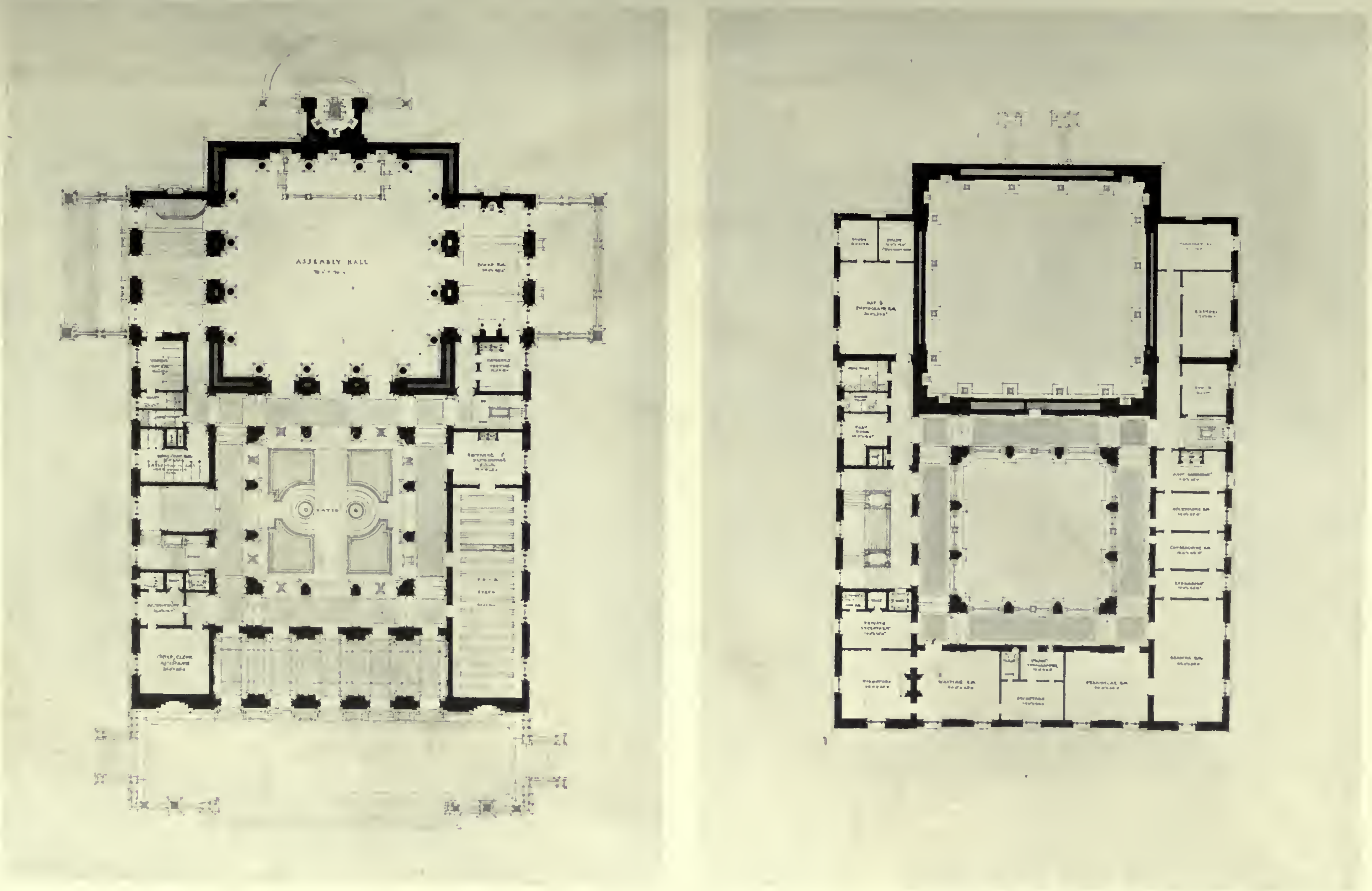
Perspective of New Building for the International Bureau of the American Republics.
Albert Kelsey, Paul P. Crét, Associated Architects.


NEW BUILDING FOR THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS

FRONT ELEVATION.

COMPETITIVE DESIGN FOR THE NEW BUILDING OF THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS.

LEWIS B. ABBOTT, ARCHITECT.



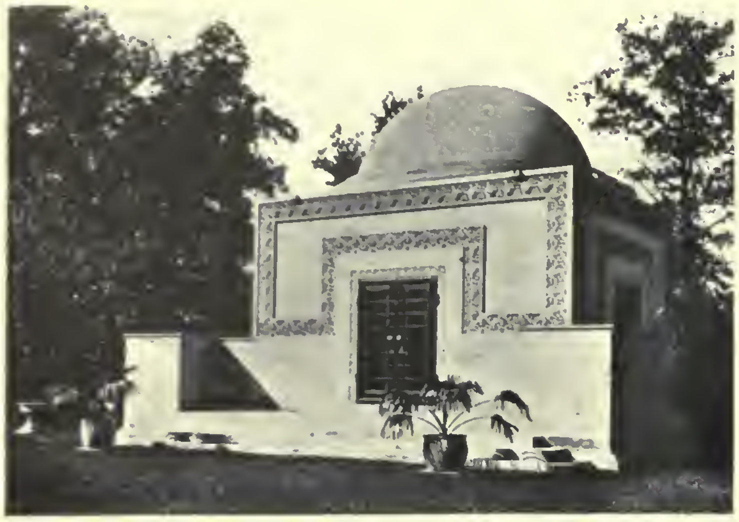
FIRST FLOOR PLAN.

SECOND FLOOR PLAN.

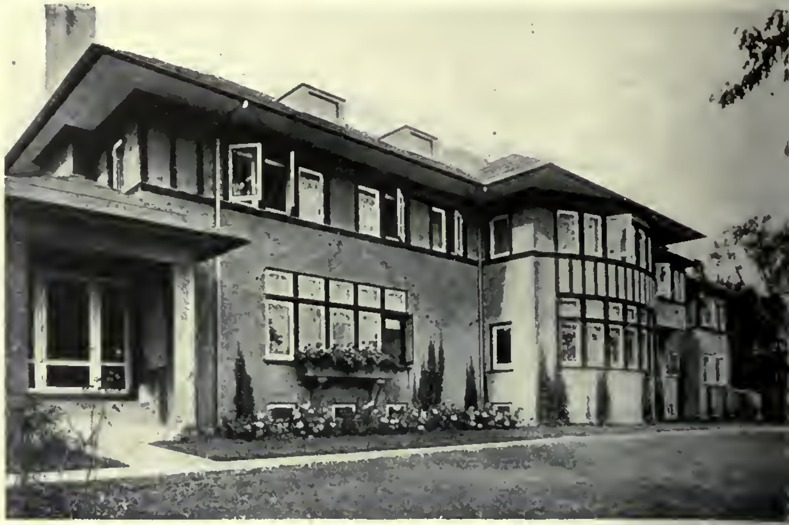
COMPETITIVE DESIGN FOR THE NEW BUILDING OF THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS.

LEWIS B. ABBOTT, ARCHITECT.

(From "The American Architect.")



Wainwright Tomb, St. Louis, Mo. Louis H. Sullivan, Architect.

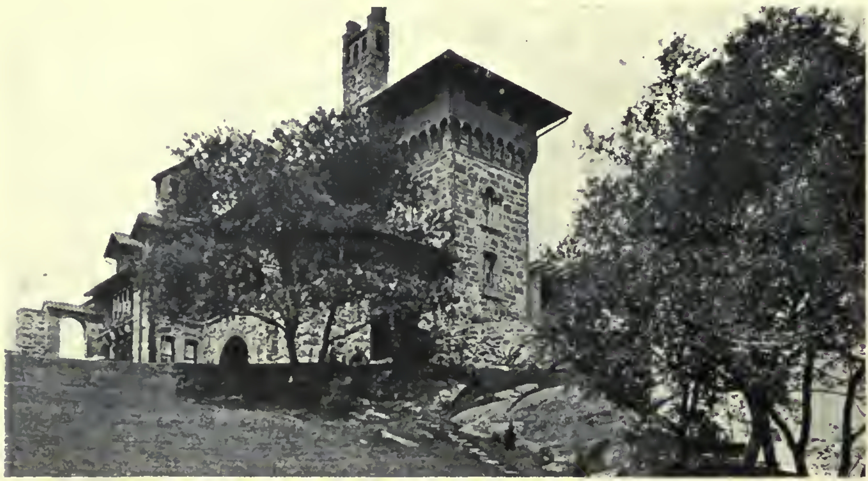


House of A. C. Magnus, Winnetka, Ill. R. C. Spencer, Jr., Architec

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

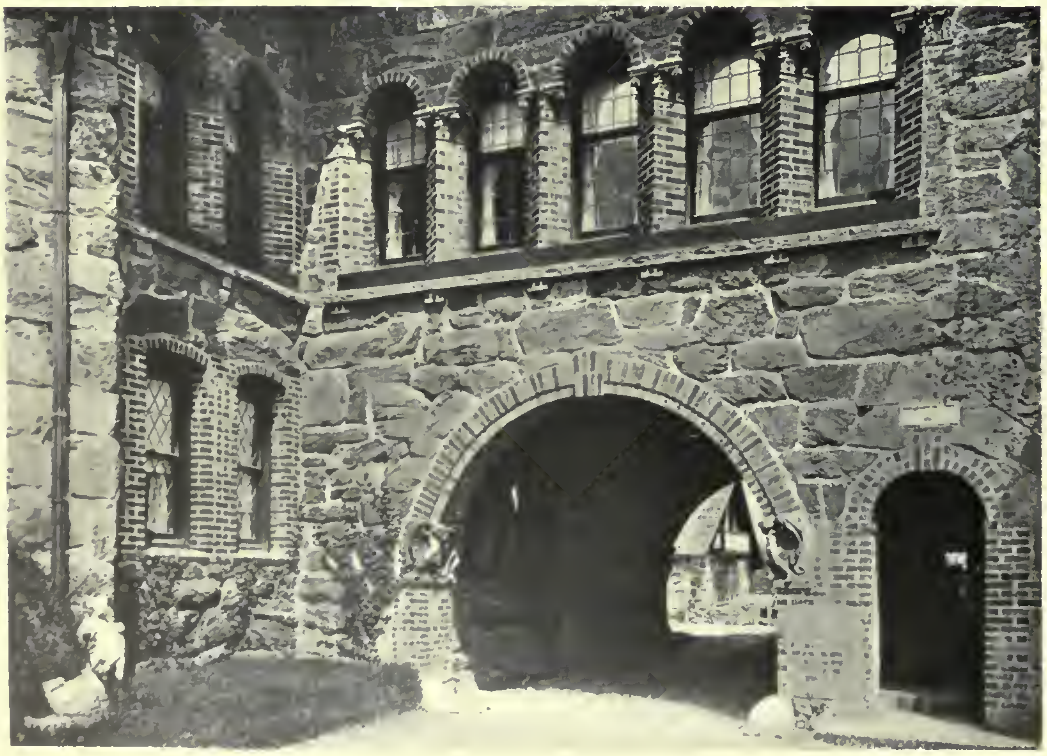
(From "The American Architect.")



House of Mr. James C. Green, Architect, Greenwich, Conn.

MORTUARY art comes in for a large showing in *The American Architect* for June. There is no reason why this particular form of activity should not be considered one of the fine arts. Certainly, however, none of the arts has suffered so terrible a degeneration during the last few centuries, whether we consider Europe or the United States. The horrors of France and Italy are echoed and reëchoed in the United States, and it is a good thing to see what excellent results can follow from an indulgence in "mortalities" by competent architects. Of the various illustrations, by far the best are those by Mr. Louis Sullivan. We reprint one of these, a dignified and decorative mausoleum in St. Louis. The French, Italian, and German examples are far less successful, and there is one particularly shocking specimen of French fanc which is worth serious consideratio Amongst the other illustrations are tw photographs of a distinctly Mexican hot in Bronxville, New York, by Messr Bates & Harlow, the composition building well into the picturesq and somewhat precipito site. There are variou manifestations of frenzi architecture in Belgiu published June 8, and number of views of one Mr. R. C. Spencer, Jr.' characteristic residence Mr. Charles Barton Keene equally personal work shown through his hou for Mr. E. P. Lord in Edg worth, Pennsylvania, in t following issue, but t major part of the phot graphs are not susceptib of reproduction. Again,

(From "The American Architect.")

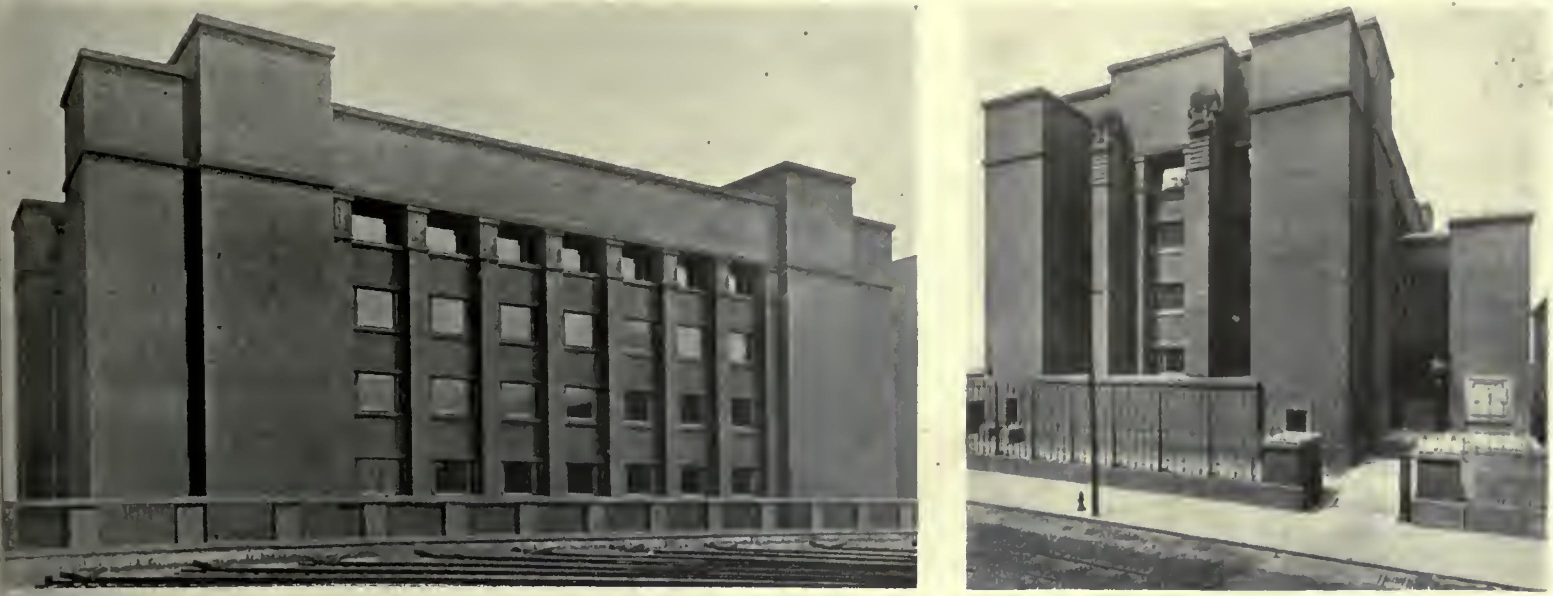


Porte Cochère, House of Mr. James C. Green, Architect, Greenwich, Conn.

(From "The Inland Architect.")

Restaurant du Pré Catalan, Paris.

(From "The Inland Architect.")



Administration Building for the Larkin Co., Buffalo. Frank Lloyd Wright, Architect.

e issue for June 22 we find still more personality — this time in
e residence of Mr. James C. Green, Greenwich, Conn. This is
rtainly a curious and fascinating product, into the making of
hich enter all kinds of building-material, though composed and
rmonized most
ccessfully.
July 13, is repub-
shed some of the
stimony before
e Pennsylvania
apitol Investiga-
on Commission,
aring on the pe-
liar outrages per-
trated against the
fortunate sculp-
r who fell into
e hands of the
w notorious cap-
l cabal. It would
difficult to im-
ine a more pa-
etic narrative of
splaced confi-
nce on the part
an artist and of
llous indifference
the part of his
eged employers.
The Brickbuilder
June has as its
ding article
illustrated
per by Mr.
ederic Reed
"The Archi-
tural Possibil-
s of Southern
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ncipal illus-
ions in this
e are of the
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College, Washington, by Messrs. McKim, Mead & White. Generally one feels inclined to say of these that the simpler and rougher and cheaper the buildings are, the better is their architecture; the only serious approach to failure, as it seems to us, appearing in the grandiose main entrance, where the novel use of columns, lintels, arch, and pediment seems hardly to justify the daring that brought it into being.

Architecture for July has several views of Messrs. Clinton & Russell's new terminal building on Church Street, New York, as well as many other of their office buildings, hotels, etc.

The leading article in *Christian Art* for June is by Mr. Will Hutchins, and deals with Giotto's frescos at Padua. This is a paper of notable distinction, showing a keen critical faculty and a singularly penetrating quality of appreciation. The frontispiece of this number is a photograph of the extraordinary new screen of hammered silver and the equally extraordinary organ screen of iron and brass in the side chapel in Holy Trinity,

(From "The Architectural Review," London.)

St. Albans Court, Kent. George Devey, Architect.

(From "The Architect," London.)

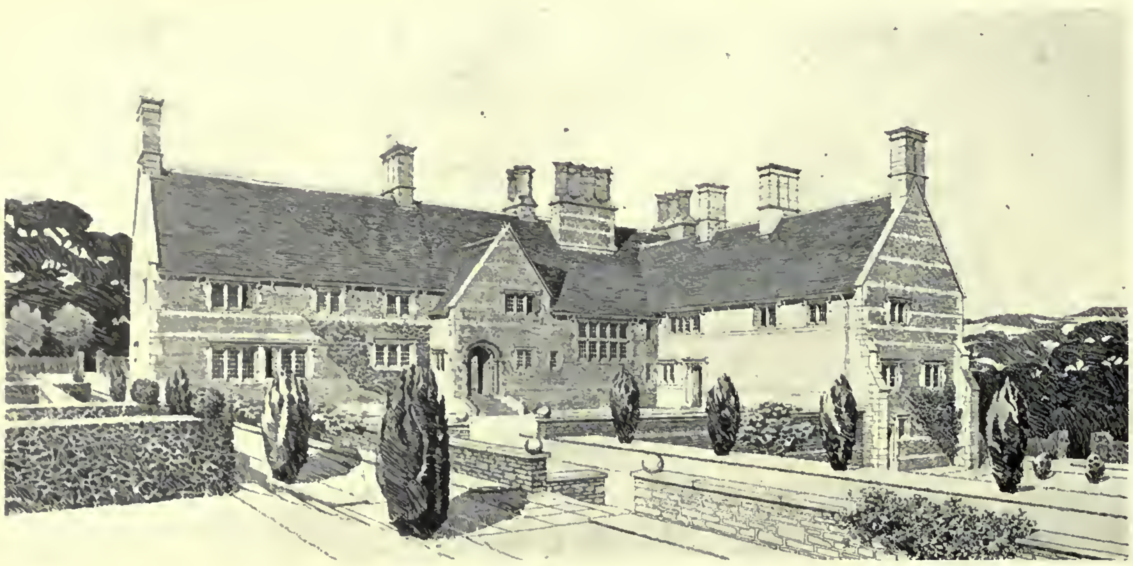
Victoria and Albert Museum, South Kensington.
Sir Aston Webb, Architect.

(From "The Architect," London.)

Houses, Cleveland Row, London.
Frank T. Verity, Architect.

Sloane Street, London, all being the work of Mr. H. Wilson. There is also an elaborately illustrated article on "English Church Plate," by G. E. Fallow; another on the curious "Round Churches of England," by Dr. Day; and still another on "The Church Towers of Somersetshire," by George Clinch.

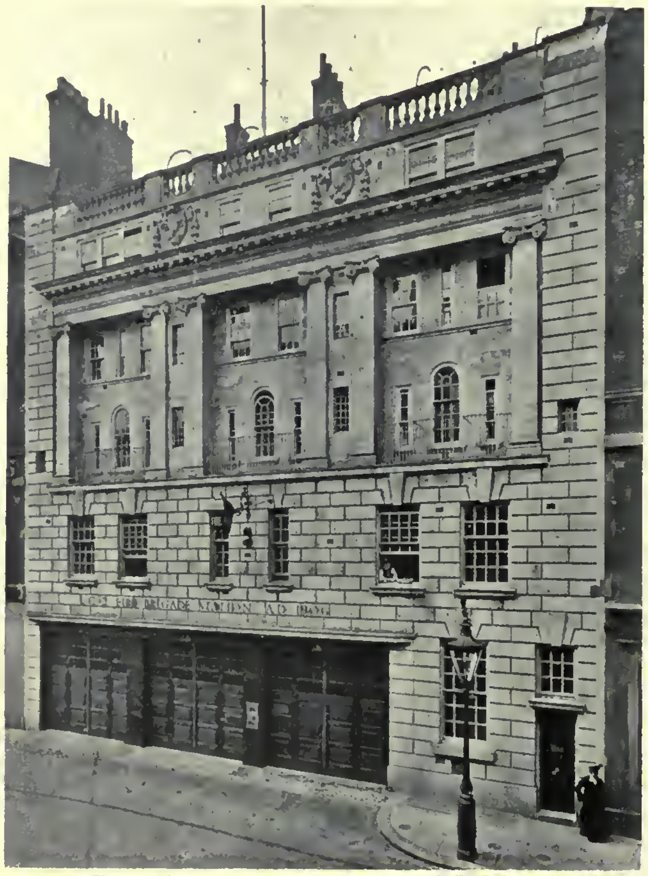
(From "The Builder," London.)



Proposed House at Willersley, Gloucestershire. A. H. Prentice, Architect.

The most notable thing in *The Inland Architect* for July is Mr. Frank Lloyd Wright's Administration Building for the Larkin Company in Buffalo — about as fine a piece of original and effective composition as one could expect to find. This sort of thing is absolutely in the line of creative architecture. As far different in feeling as can be imagined is the interior of the Restaurant du Pré Catalan, Paris, where sinuous curves and rich carving characterize the work. To the draughtsman this kind of thing represents tremendous facility in descriptive geometry, and equally great facility in stereotomy, or plastering.

(From "The Builder," London.)



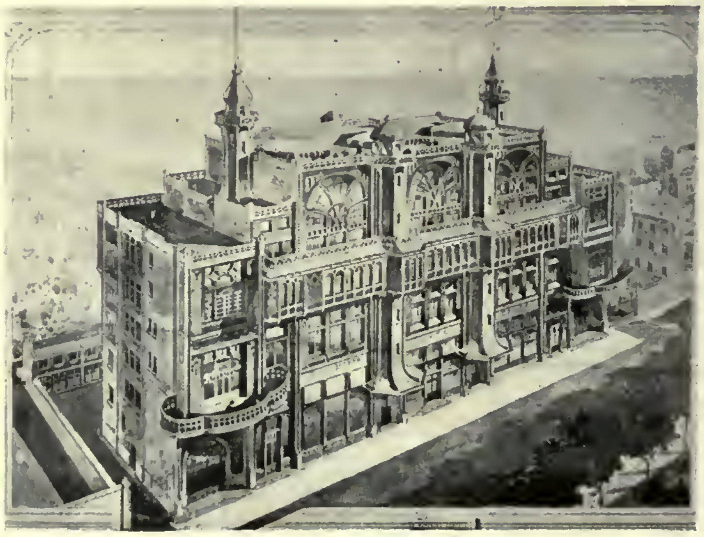
London Fire-station. W. E. Riley, Architect.

There is little of notable significance in *The Western Architect* for June, and the same is true of the "half-and-half" magazines, though *House and Garden* for July contains some exquisite photographs of English cottages, while *Indoors and Out* shows some views of the less known California missions, and *The House Beautiful* presents some very poor reproductions on equally poor paper of some interesting topiary work at Moreby Hall in England.

Of important modern work, *The Architectural Review* (London) for June contains little beyond several examples of the very successful work of Mr. George Devery. The long and carefully studied series of papers on "Irish Ecclesiastical Architecture" has at last reached the point where its interest is architectural rathe than archæological, and th many illustrations serve t show, in man ways, how Iris Gothic is differentiated fron that of Englan or France.

(From "La Construction Moderne.")

House at Coblentz
Willy Bock, Architect.



Concours: Une Maison du Peuple
M. E. Chaine, Architect.

The Archite for June contains man things the reasons for publish ing which ar not obvious o the surface; an the same stat ment may l made with perfect truth of *T Builder.* From the former of the two magazines we reprint a view the central motive of Sir Ast Webb's Victoria and Albert M seum, and a really simple and effec ive group of houses by Mr. Frank Verity. From the latter we repu lish a drawing of a beautifully co posed country house by Mr. A. Prentice; and, in the shape of a fi brigade station by Mr. W. E. Rile a demonstration of the manner which the essential element in building — in the present instan its three great exits for fire-engin — may be quite ignored as an arc tectural feature, the emphasis bei placed on more amenable up stories, where the problem of desi is somewhat less difficult. O would naturally suppose that th great doors would form the key-n to the building; not so the archite who confines his "architecture" the upper stories of his façade, wh treating the chief characteristic an unpleasant necessity which c best be ignored.

Few of the continental magazi have come to hand at the pres writing. B from *La C struction M erne* we rep another pho graph of that gaging house Coblentz Herr Bock, ot views of wh we have sh in the pa

In conclus we give wit apology a la able but ha successful ef to develop architectu style from s and concrete

The Architectural Review

Volume XIV August, 1907 Number 8

Glimpses of Spanish Gardens

By Calvin Kiessling

ACCEPTING the prevailing impression that, compared with Italy, Spain is not a garden country, yet the five centuries or more of Moorish occupation, even though mostly in Anda- da, have left many charming legacies. Their artful methods of irgation ensured the permanency of the fanciful efforts of their gadening skill. It has also served to make a precedent for the S nish form of garden to the present day. The long since vanished fay palace of the Moors just outside of Cordova, with its fountains o parkling quicksilver, its enclosed and flower embowered patios, is ow perhaps only faintly eoed by what still exists in he secluded confines of th Alhambra and the Gen- ife. Owing to the other- w general barrenness of th country, the scattered a isolated groups of ver- le typified in the Alham- b Hill at Granada and its o spreading Vega, the im- mliate surroundings and seing of Ronda and the Es- cal, the east coast about Mlaga, Aranjuez, and the cia-bowered Alamedas a Paseos of the cities and pblos assert themselves mst effectively by their mked contrast with the general landscape and, except for a very few fertile valleys and adjacent low hills studded with clumps of Eucalypti and groves of olive and cork trees, could best be likened to oases in a desert.

Roadside Fountain at Entrance to the Alhambra.

Within this setting the remaining palaces of the Moors, the patios of the houses and their balconied window treatments, the cloistered orange courts of the cathedrals and churches, palace parkings and alamedas, all combine to form those effects of shadowed arcades and sunlit walls, of dark verdure growths brightened with flowers that are distinctive of all gardening in Spain.

The Alhambra Hill owes much of its interest to the thick forest groves of luxuriant elms, poplars, and cypresses, all planted early in the last century. Through this ascends the zigzagging roadway, enlivened by bordering running waters and occasional delicate cascades tumbling from the steep slopes above. Charles the Fifth, much enamoured of the good work of his Moorish predecessors, lent further charm to this roadway by erecting, built directly into the hillside, interesting Renaissance fountains. His unfinished Renaissance pal-

General View of the Alhambra Hill.

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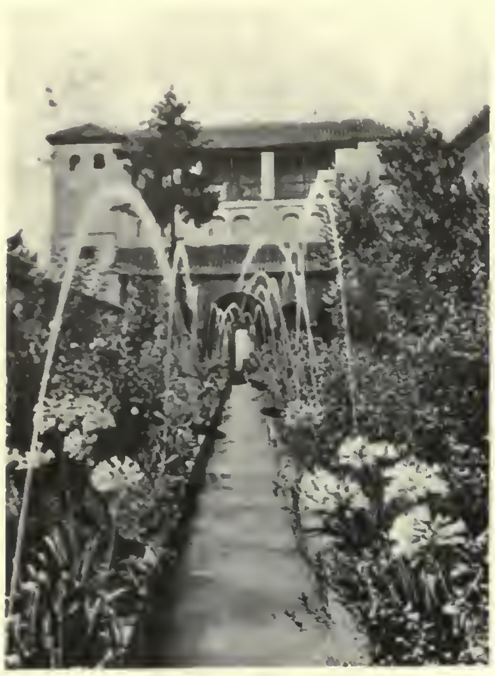
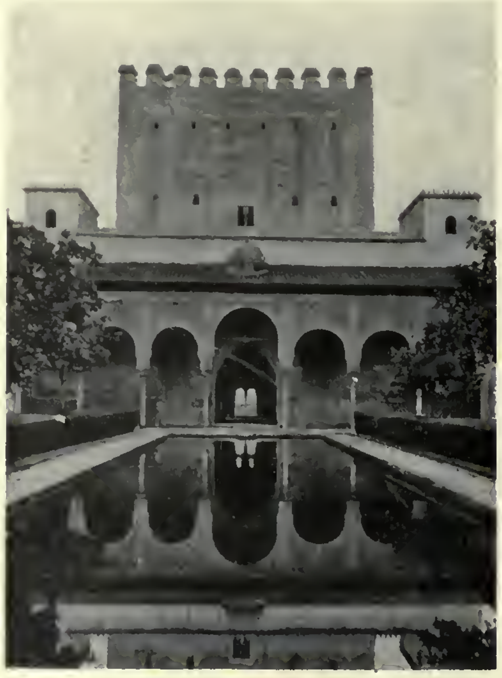
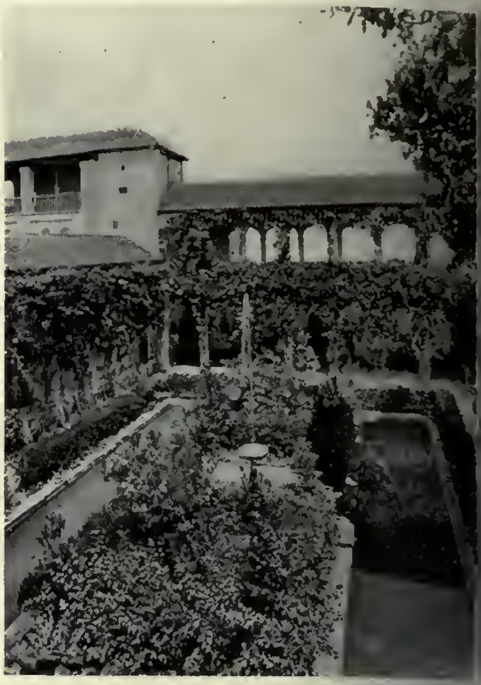


Pool with Water Jets, Generalife.



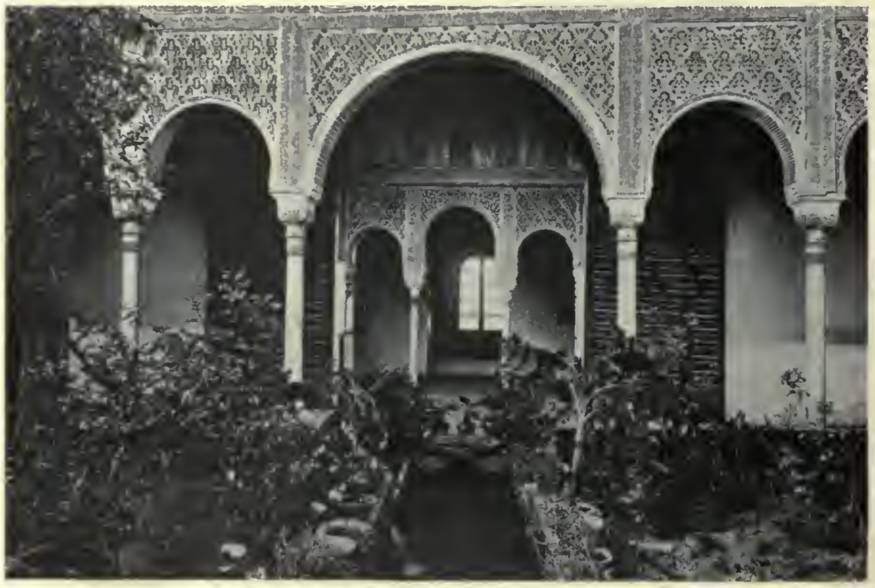
Court of the Oranges, Alhambra.



Court of the Cypresses, Generalife.

ace, with its vast circular court, still stands, well screened by large elms, at the end of the road, on the top of the hill.

Considering also that the patio of the Spanish house is so reminiscent of the more ample and resplendent courts contained within the structures built here by the Moors over eight centuries ago, the accompanying views of patios in the Alhambra and the Generalife close by afford much food for study. The formal introduction of water is employed here to a larger degree than anywhere else — in long, narrow, and rectangular glazed tile and marbled lined basins, fed at one end by a simple fountain of marble and often also by closely ranged jets spurting from the sides of these pools, that serve to reflect — as in a mirror — all their surroundings.



Arcade in Patio, Generalife.

The formal confining lines of these pools are in some cases further accentuated by being paralleled by well-trimmed hedges of myrtle or box set into a marble pavement, as in the orange court of the Alhambra; in other cases, exemplified by the patios in the Generalife, the greatest abandon and picturesqueness prevails in the massing of flowering plants, shrubs, magnolia, orange, and cypress trees, filling the entire space, while a not insignificant feature is the ranging of potted plants along wall-tops and basin-curbings, so breaking their stiff outlines.

Tile-roofed one and two storied arcades, overgrown with climbing roses and trained orange-trees, as at one end and side of the charming island pool in the patio of cypresses in the Generalife, quite effect the functions of a pergola. The tile-pave-

Terrace Garden, Alhambra Walls.

Terrace in Front of Little Mosque, Alhambra.

Orange Court, Church at Toledo.

Gateway to Church Courtyard, Granada.

Fountain in Orange Court, Cordova.

nt walks, sometimes verg- n immediately upon the l, are generally carried ulerneath arcades on one n and side of the patio, u often in the form of a il terrace at the other n, raised perhaps the ight of a story in part of th house to conform to a galen on a higher level. In he Generalife, this step- pig-up of gardens is especily well developed, and o-story belvidere at the bak and outer garden wall provides a commanding iv of the whole scheme.

t the base of the outly- n towers and along the lhambra walls are many eace gardens of various ions and sizes, among them being the one looking off across th valley, from the very base of the walls. The paths con- a a playful development of cobblestone mosaic in fields of whe and bands of dark stone, with occasional accents of some more florid pattern. The ensemble of these patios, as best seen from either terrace or belvidere arcade, does not lack for color and brilliant contrasts in the enclosing yellow-tinged Arabesque-decorated walls and arcades, with their multicolored Azulejos-tiled dadoes, setting off the dark green verdure intermingled with dashes of flowering plants and vines freshened by the sparkle of the waters.

Orange Court of Mosque at Cordova.

The gardens of the Alcazar at Seville, though in part Moorish, show more the efforts of the succeeding Catholic kings in the architectural garden accessories arrayed beside those of the Moors. The Azulejos-faced garden walls here suggest interesting possibilities that might be adapted to easy expression in tile inlaid concrete. This cluster of gardens really forms the largest existing garden group in Spain. Here tiled walks, spotted with

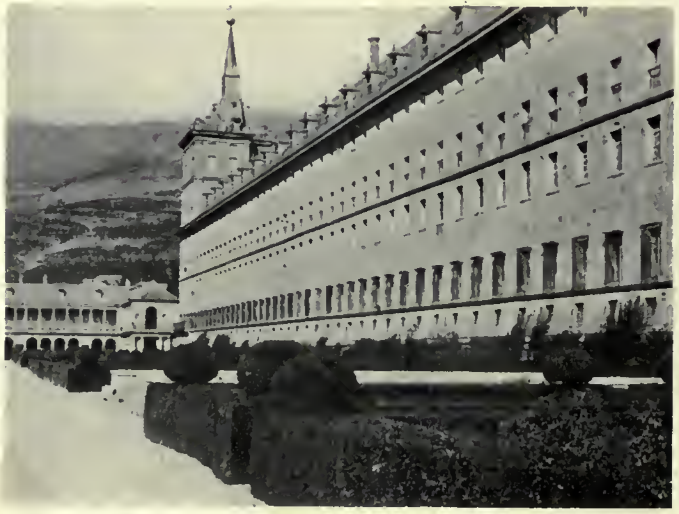
Garden of the Alcazar, Seville.

Garden of the Alcazar, Seville.

House of the Little Prince, Escorial.

Roof Terrace. House of Pilate, Seville.

Approach to Municipal Hospital, Madrid.



Terrace at the Escorial.

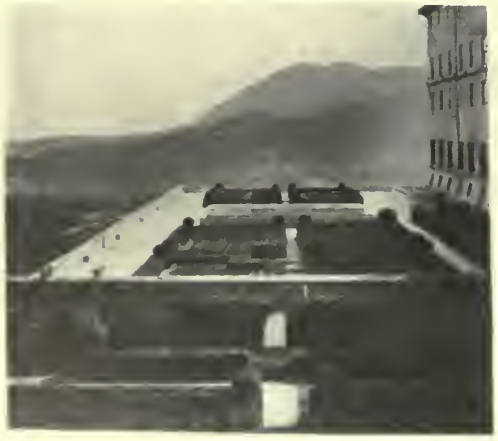
occasional patterns in glazed tiles, attract attention. Water for cooling the pavements is conducted under these walks, and is emitted through small irregularly spaced holes, and, it is said, were often used by Pedro the Cruel to sprinkle his promenading guests. Numerous marble fountains and a bathing-grotto are amusingly placed at various levels.

Other examples of the larger forms of gardens are found in the orange courts of the cathedrals, such as those at Seville and Cordova. They consist generally only of a greensward with a regular planting of orange-trees and a few scattered palms, with surrounding and crossing paths. Yet, with a well-placed large fountain and basin, much interest is lent to the surrounding cloister. These courts proffer, also, an especially happy surprise, as seen through the decorative entrance doorway from the narrow and otherwise bare street.

As examples of extreme formality the
terraces and court treatment of t
Escorial are successfully consiste
with the cold severity of the buil
ings themselves. Here simple fou
tains again form the center
squares of formal confining b
hedges, containing further low
hedges of box set out in equally s
vere geometric patterns.

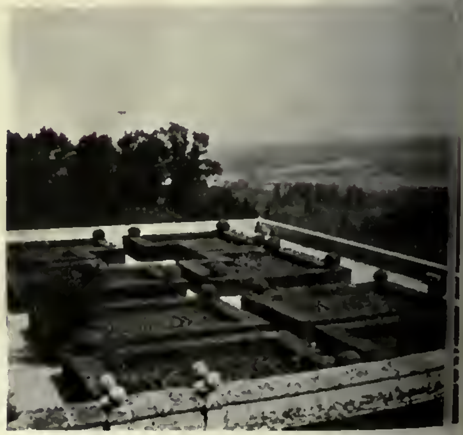
The Alameda is generally wh
might be called a public gard
and is very evident in all Andalusi
cities, usually being led up to by
acacia or Eucalypti lined paseo
drive, often of considerable leng
These are formally laid out in wa
lined with trimmed acacias and l
hedges, stone fountains and sea
Differing some from the conv
tional is the one at Gibraltar, w
its approach of long stone steps lead
up to a wide promenade, from wh
winding paths lead through the surrou
ing groves of stone pine.

Two street views taken in Seville sh
but mildly the wealth of picturesquen

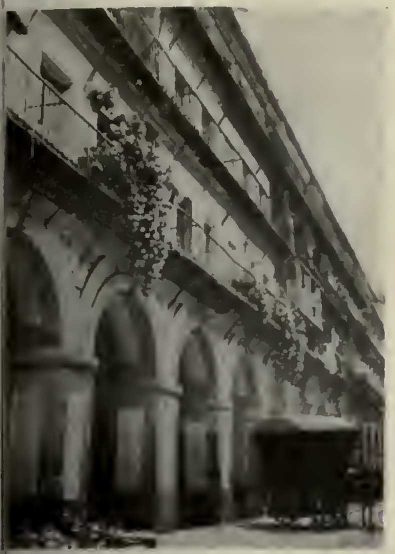


Terrace at the Escorial.

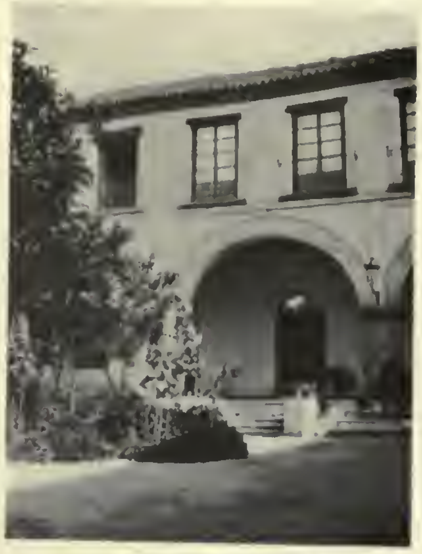
Court in the Escorial.

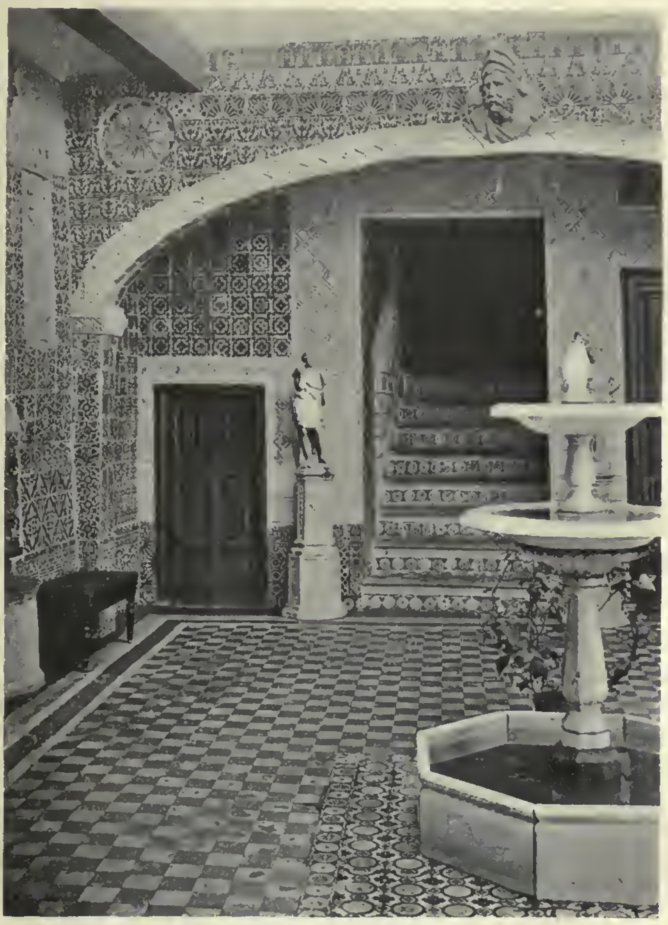


Terrace at the Escorial.


Flowered Balconies, Cordova.

Approach to Alameda Gardens, Gibraltar.


Courtyard in Cordova.

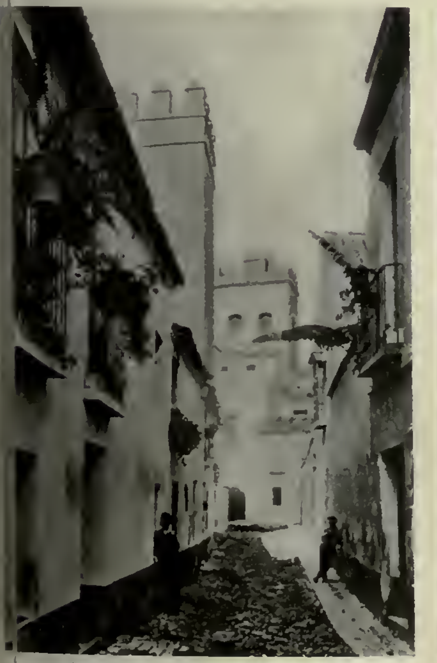

Patio of a House in Toledo.

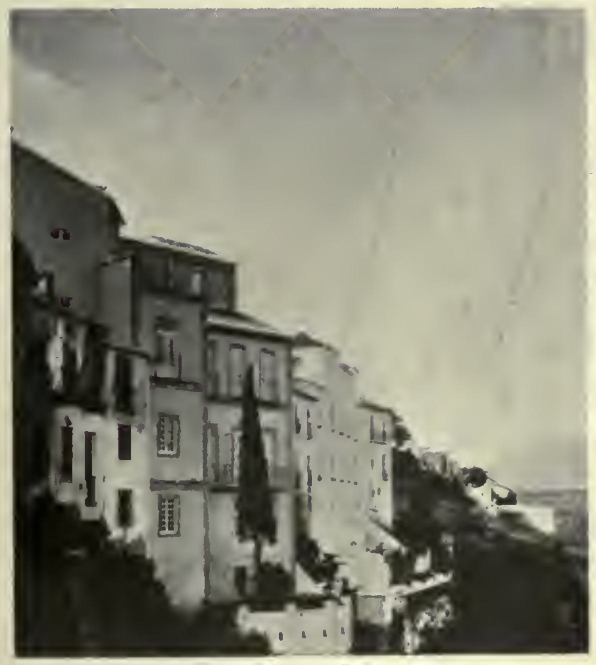
flower-laden grilles and balconies at is common not only to Seville, t also throughout the southern rt of Spain. These window- rden effects are produced not ly by the flower-boxes setting on floors of the very shallow project- g balconies, but by additional iron ops built on at the top especially receive potted plants. In this y the window is almost screened m without by verdure and vivid ors, and often a small opening only evidenced by a protruding nch of foliage and flowers.

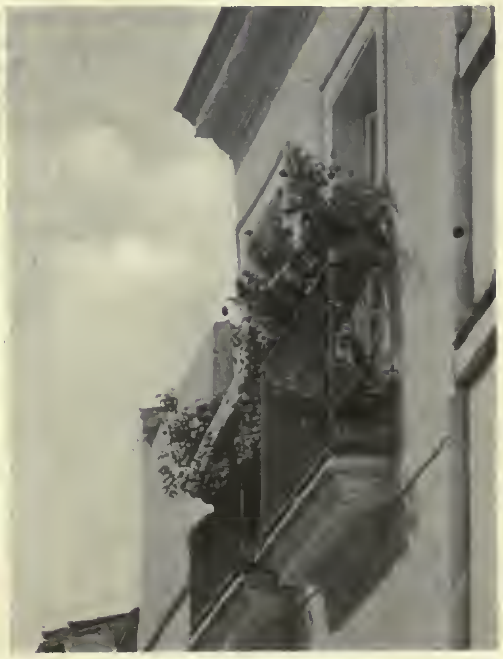
Thus screened from the street, the oms of the house open up more nerously to the interior court, patio. This patio varies in treat- nt from walls or arcades of plain ster to those richly decorated h Azulejos facing. It is always ved with red tile, and contains a ple fountain, around which, as ll as against the confining walls, potted plant again plays its little part. These patios are as a rule not of any great dimension, though often sufficiently large to allow the growth of a palm or orange tree. While the patio is reminiscent of the Greek Atrium, its functions are not unlike a large living-hall, since all stairways lead directly from it to upper surrounding galleries or rooms.

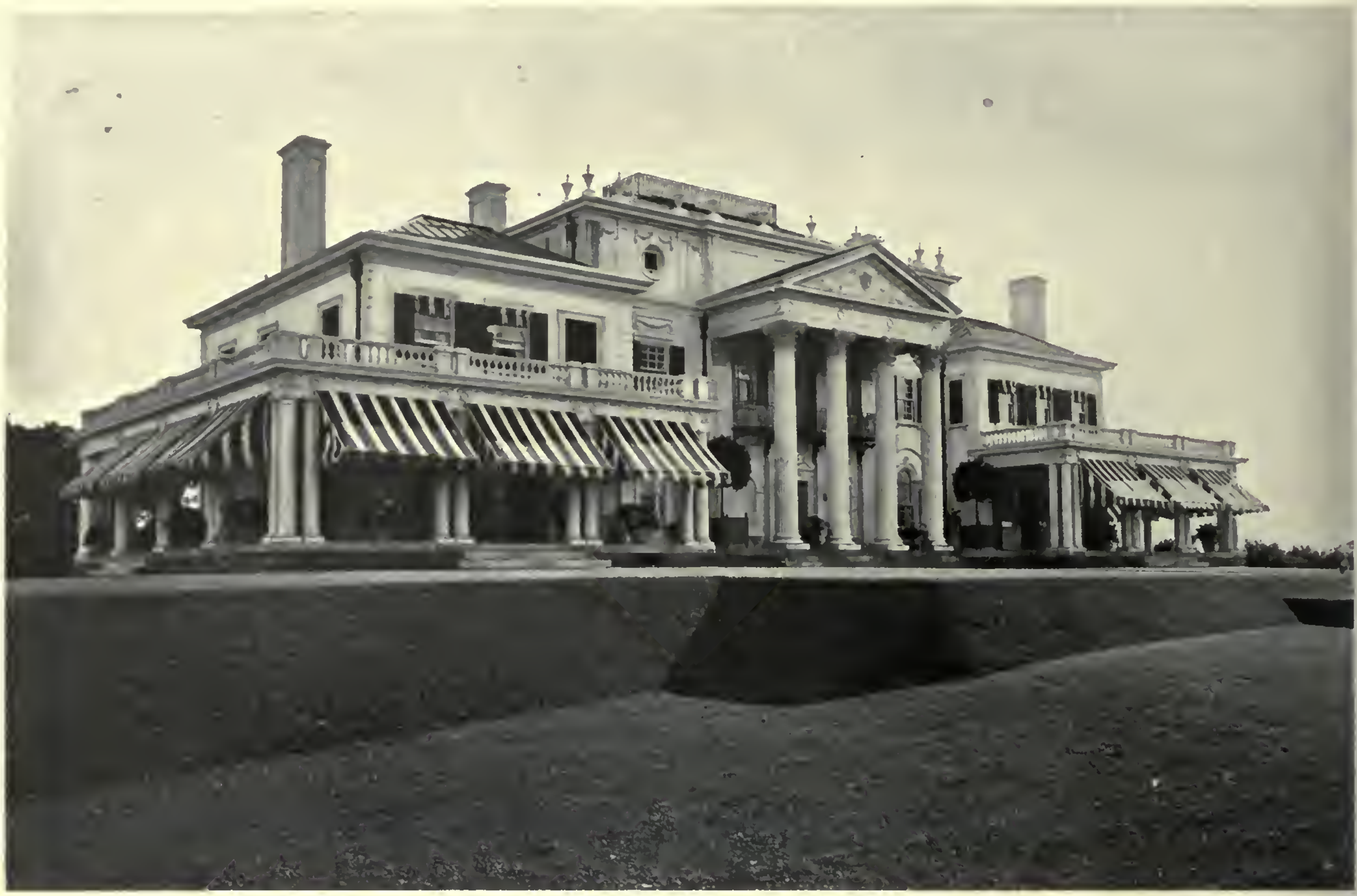
Even the smaller house, located so unprepossessingly as at Ronda, has, on special points of vantage, gardens banking the precipitous gorge with flowers.

It is, after all, not in the pretentious and formal gardens of Europe that we in America may find our most suggestive and available ideas. It is in these simpler, less studied, more ingenious products of individuals nearer allied to the commonalty, where ingenuity rather than wealth has been exercised to make the most of a comparatively restricted area, that we should find the most inspiration.

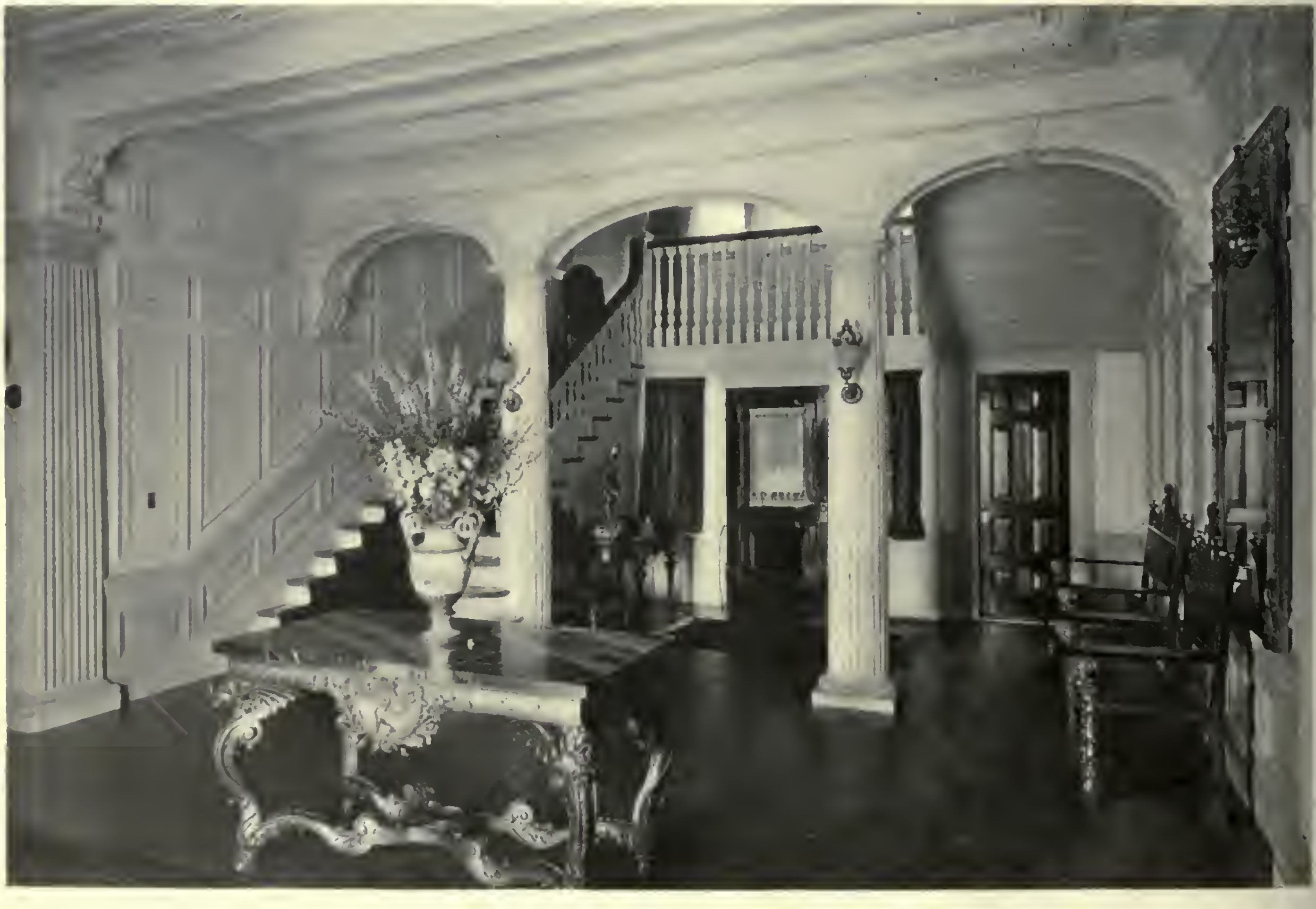

Balcony Gardens, Seville.


Cliff Gardens, Ronda.


Balcony Gardens, Seville.

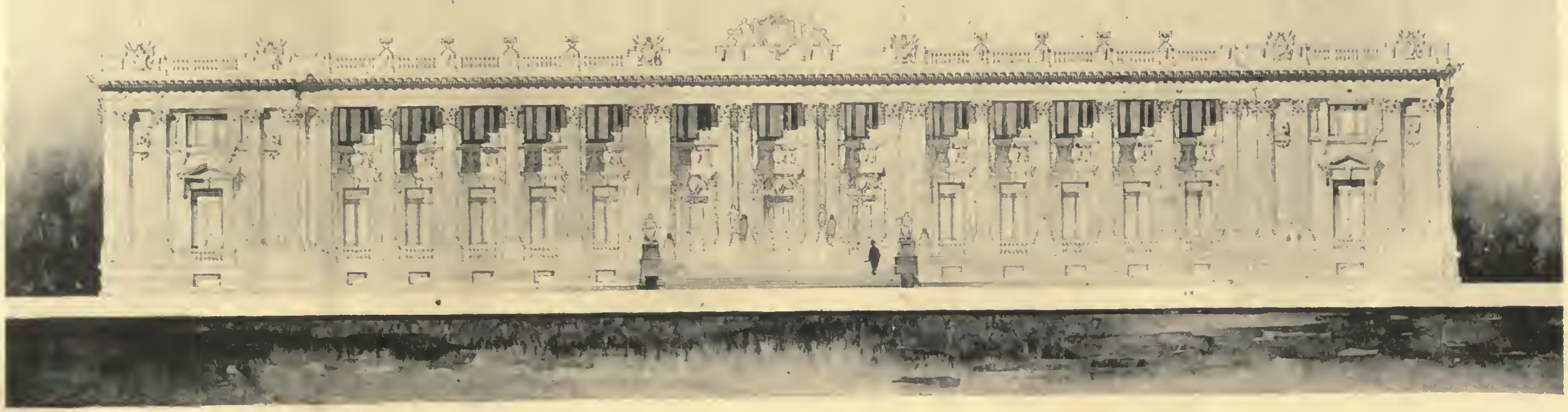


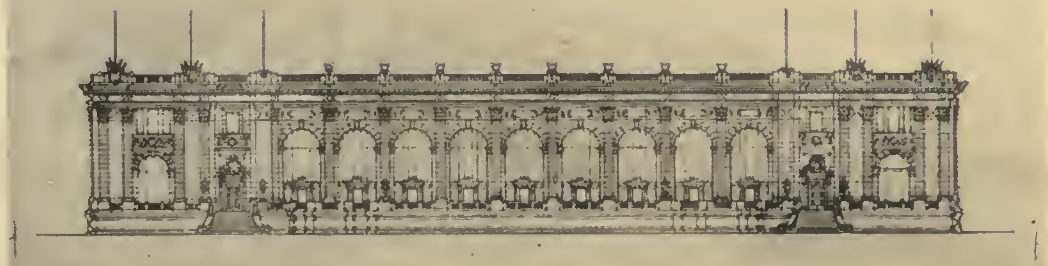
HARBOR FRONT.



STAIRCASE HALL.

RESIDENCE OF CHARLES F. HOFFMAN, ESQ., NEWPORT, R. I. HOPPIN, KOEN & HUNTINGTON, ARCHITECTS.





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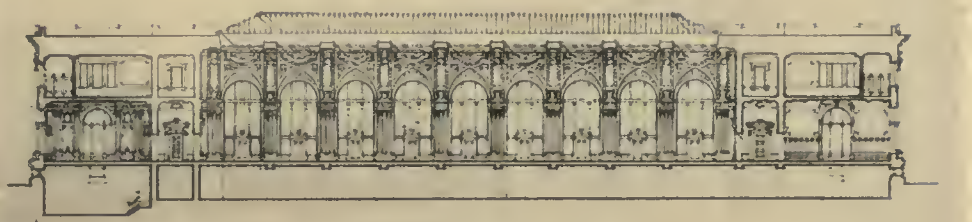

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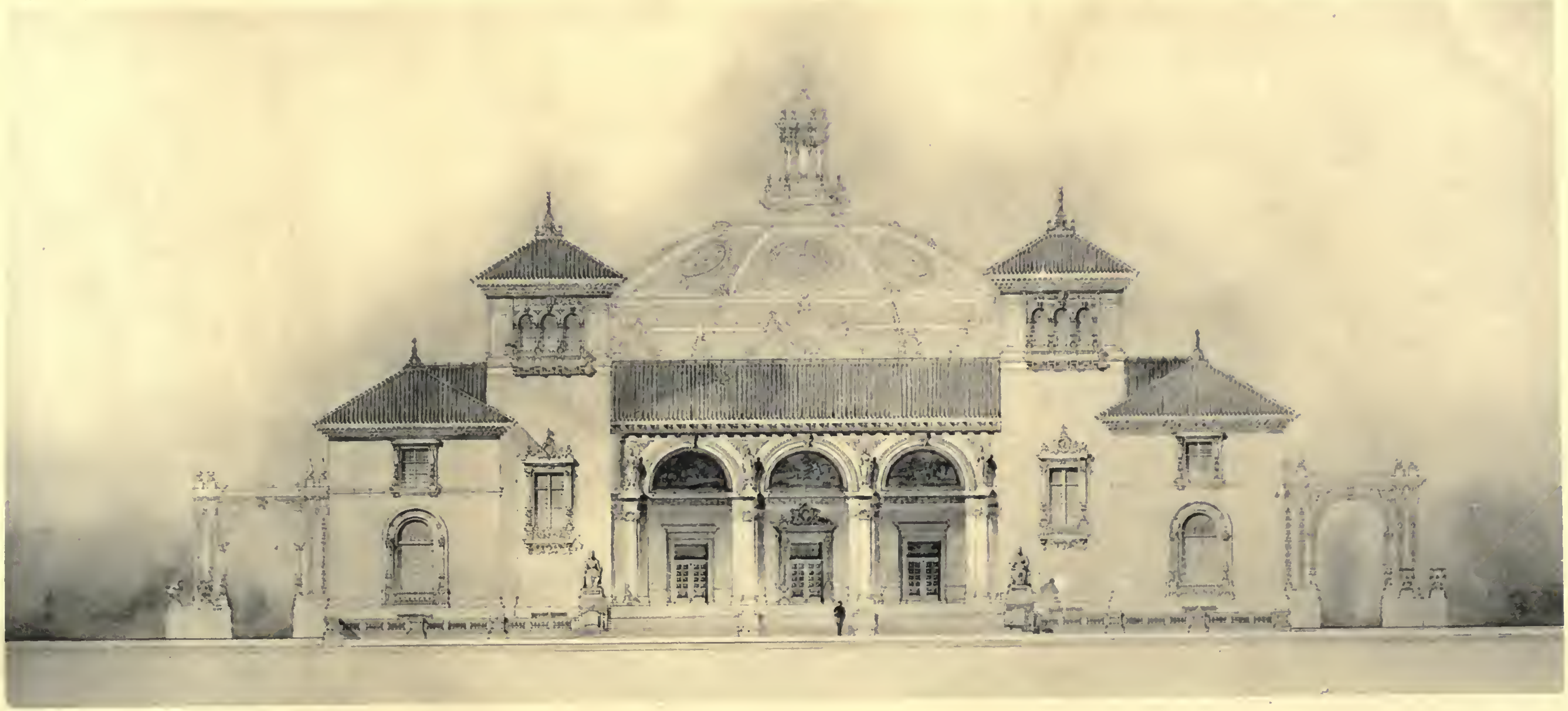

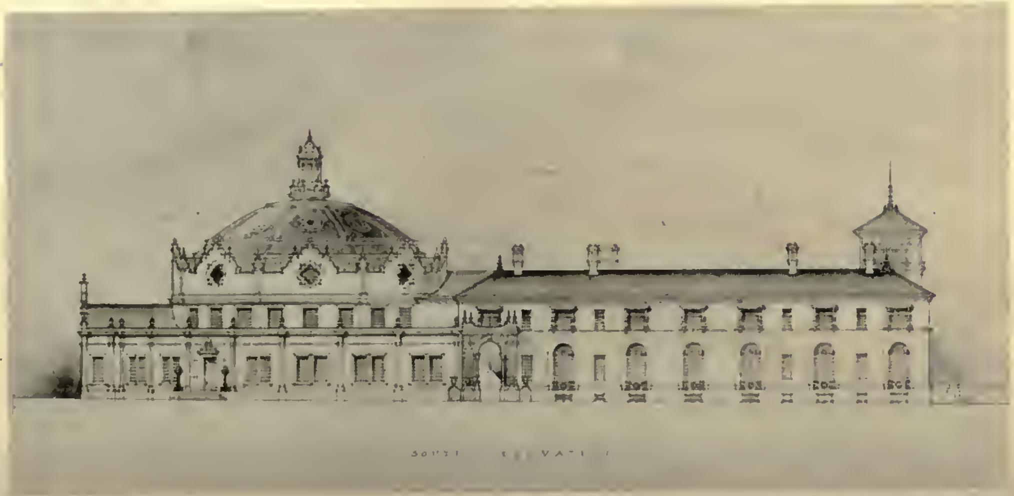

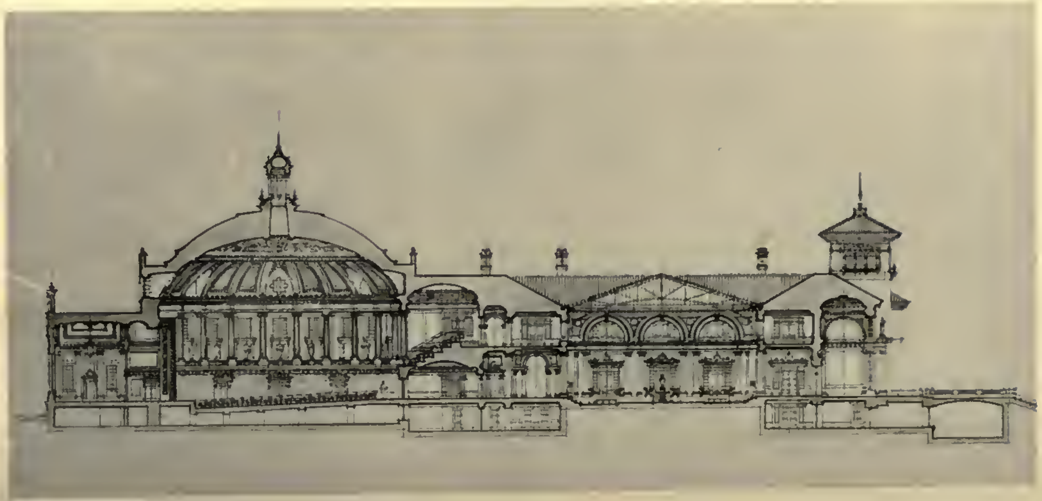

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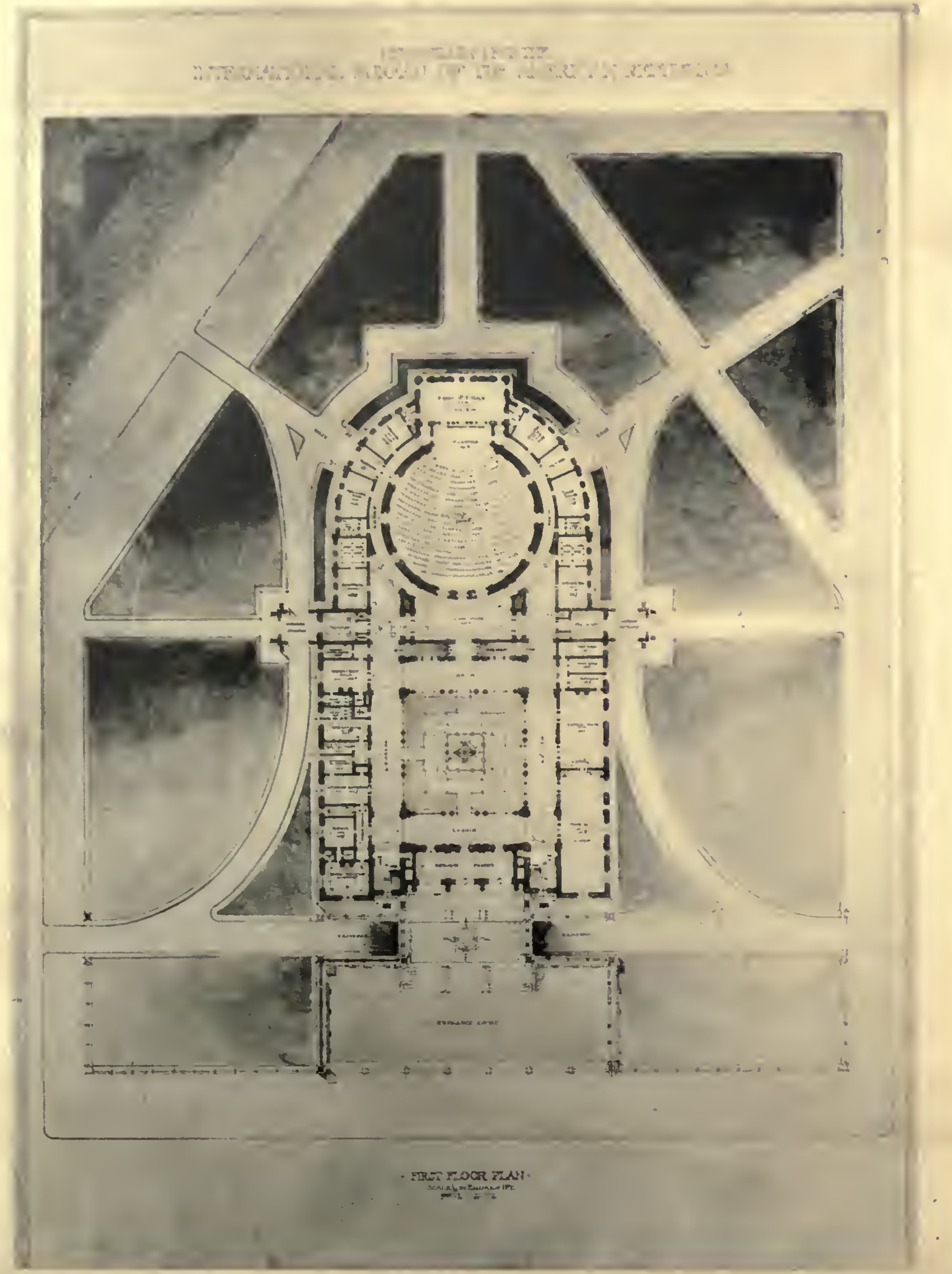

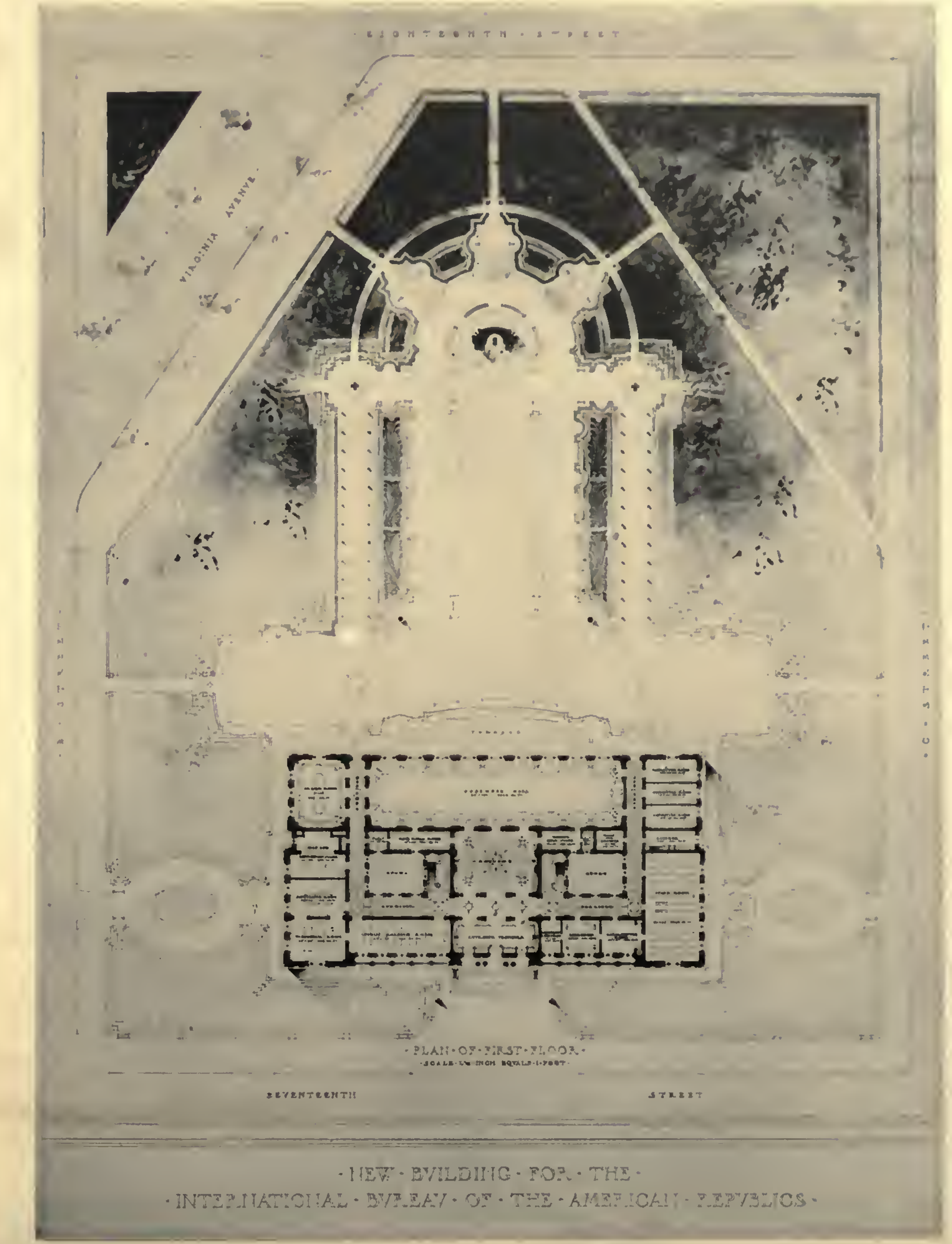
· EIGHTEENTH · STREET ·
VIRGINIA AVENUE
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· SCALE 1/16 INCH EQUALS 1 FOOT ·
SEVENTEENTH
STREET
· NEW · BUILDING · FOR · THE ·
· INTERNATIONAL · BUREAU · OF · THE · AMERICAN · REPUBLICS ·

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Plan. Peabody & Stearns, Architects.

Plan. Eames & Young, Architects.

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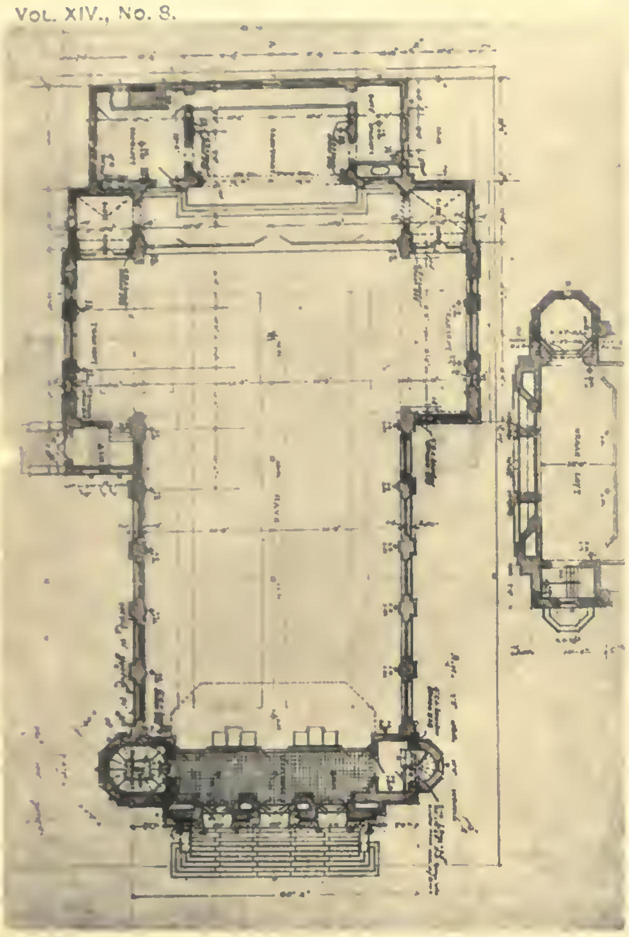
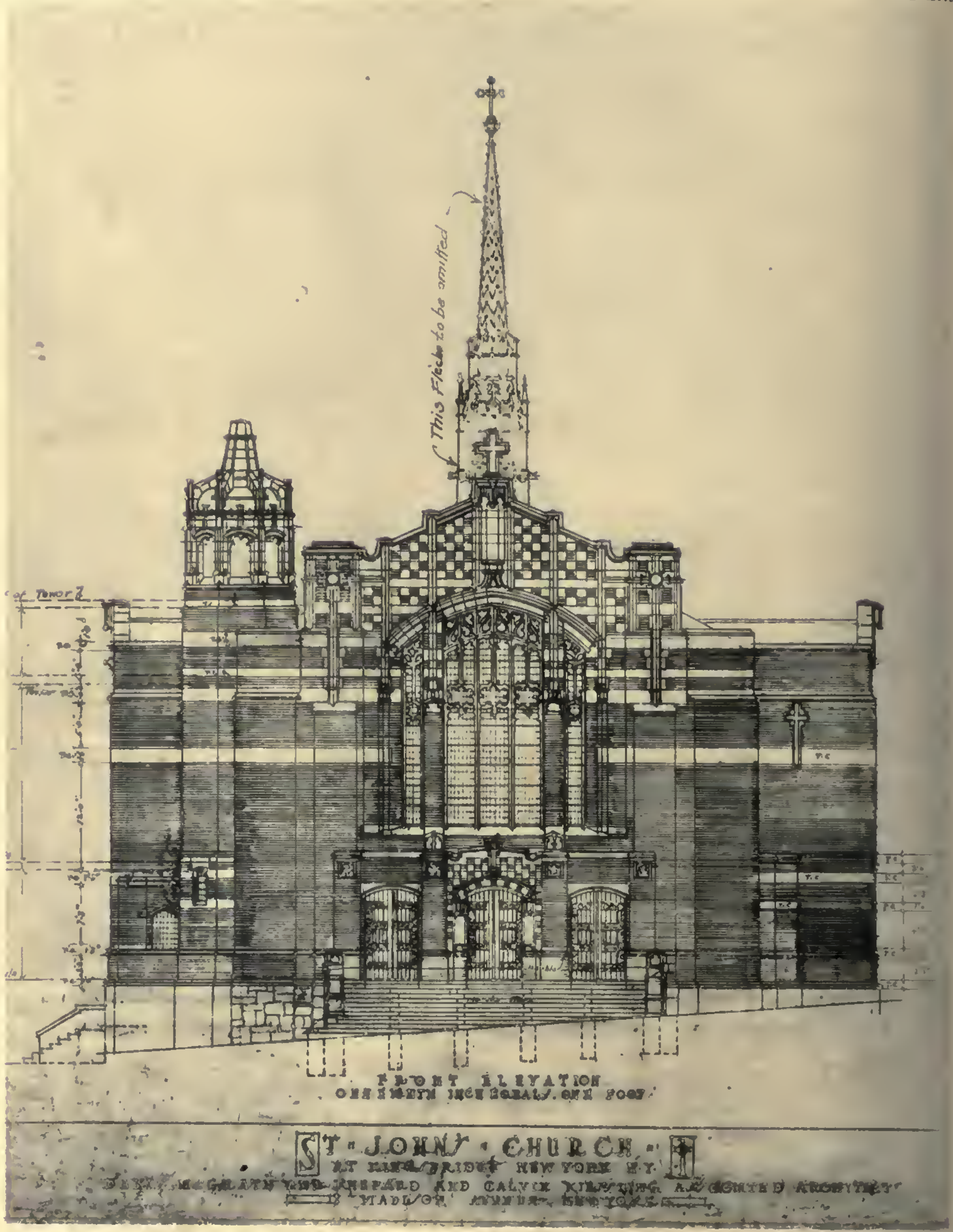
WASHINGTON, D. C.

Vol. XIV., No. 8.

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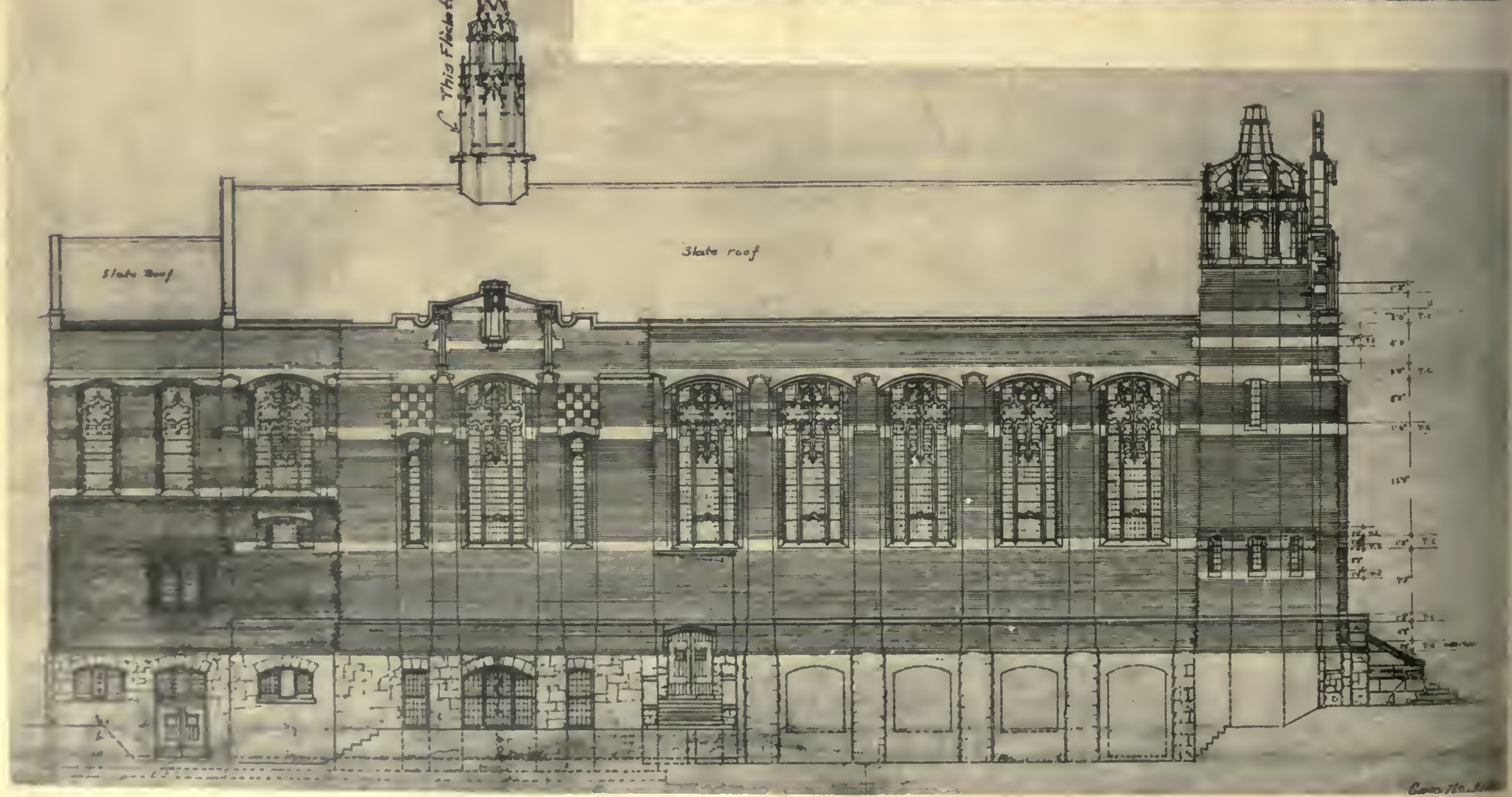

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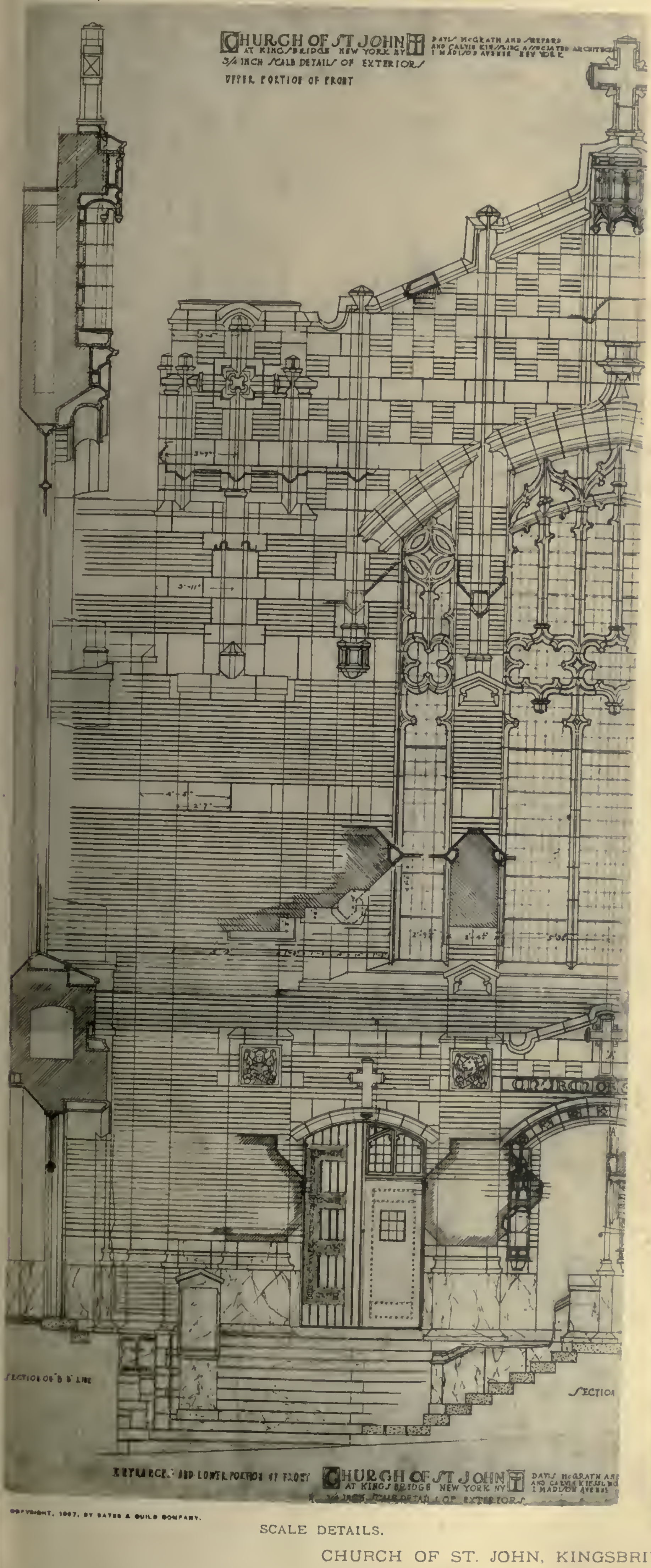
CHURCH OF ST. JOHN, KINGSBRIDGE, NEW YORK CITY.

Davis, McGrath & Shepard and Calvin Kiessling, Associated Architects.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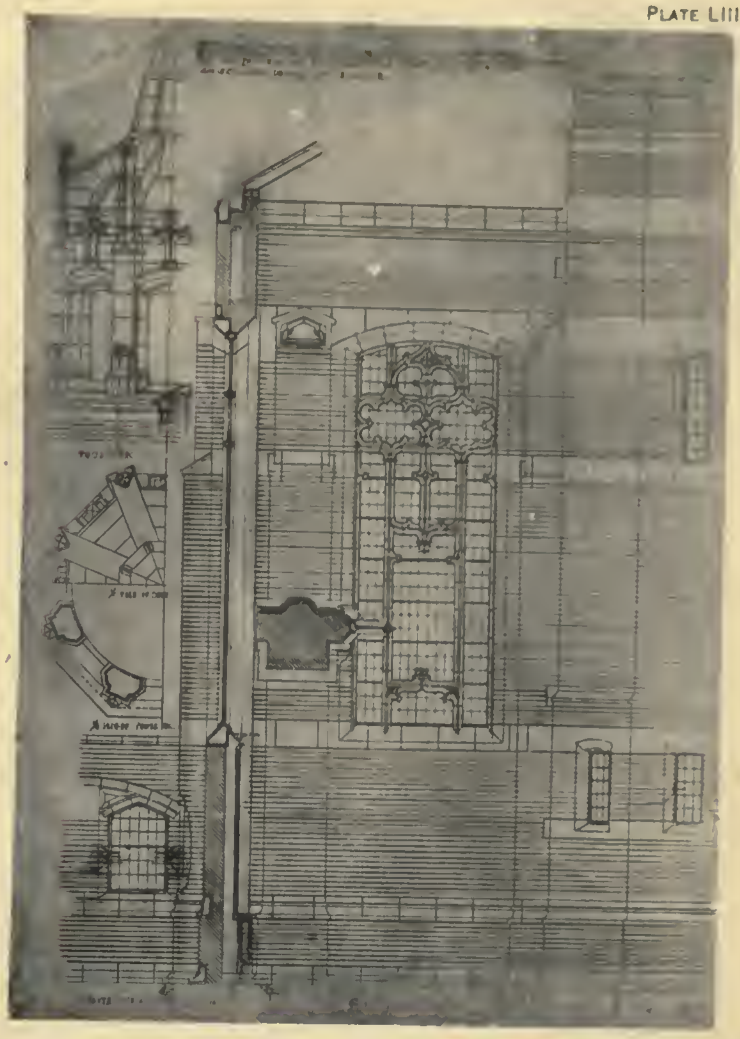

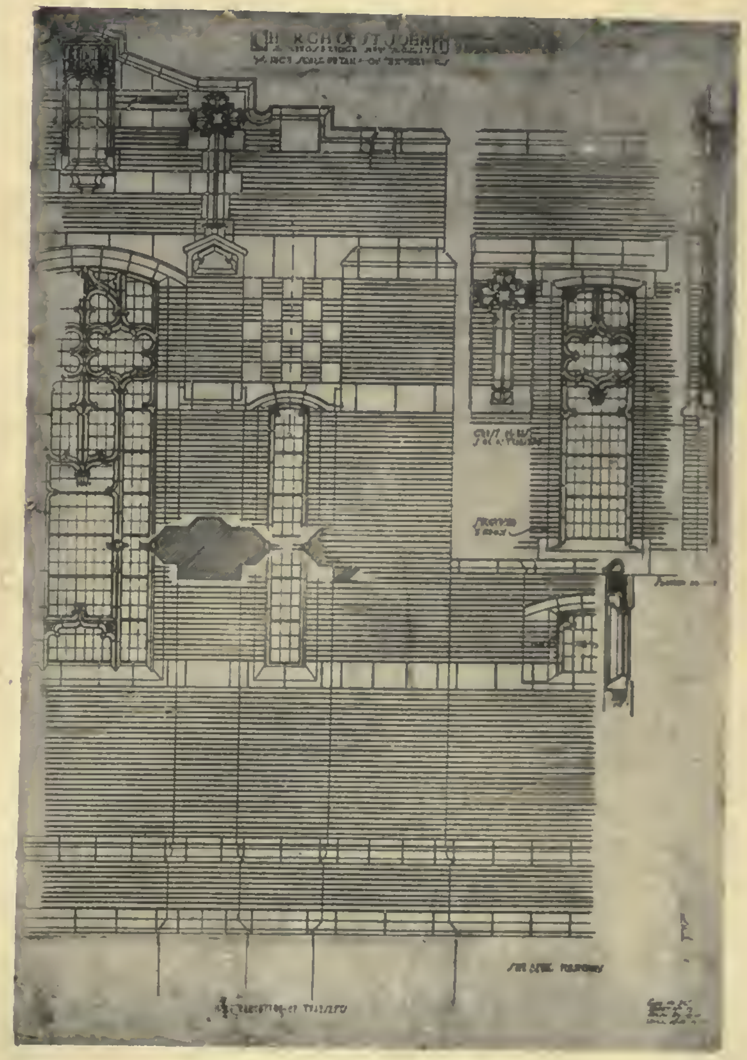

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SCALE DETAILS.

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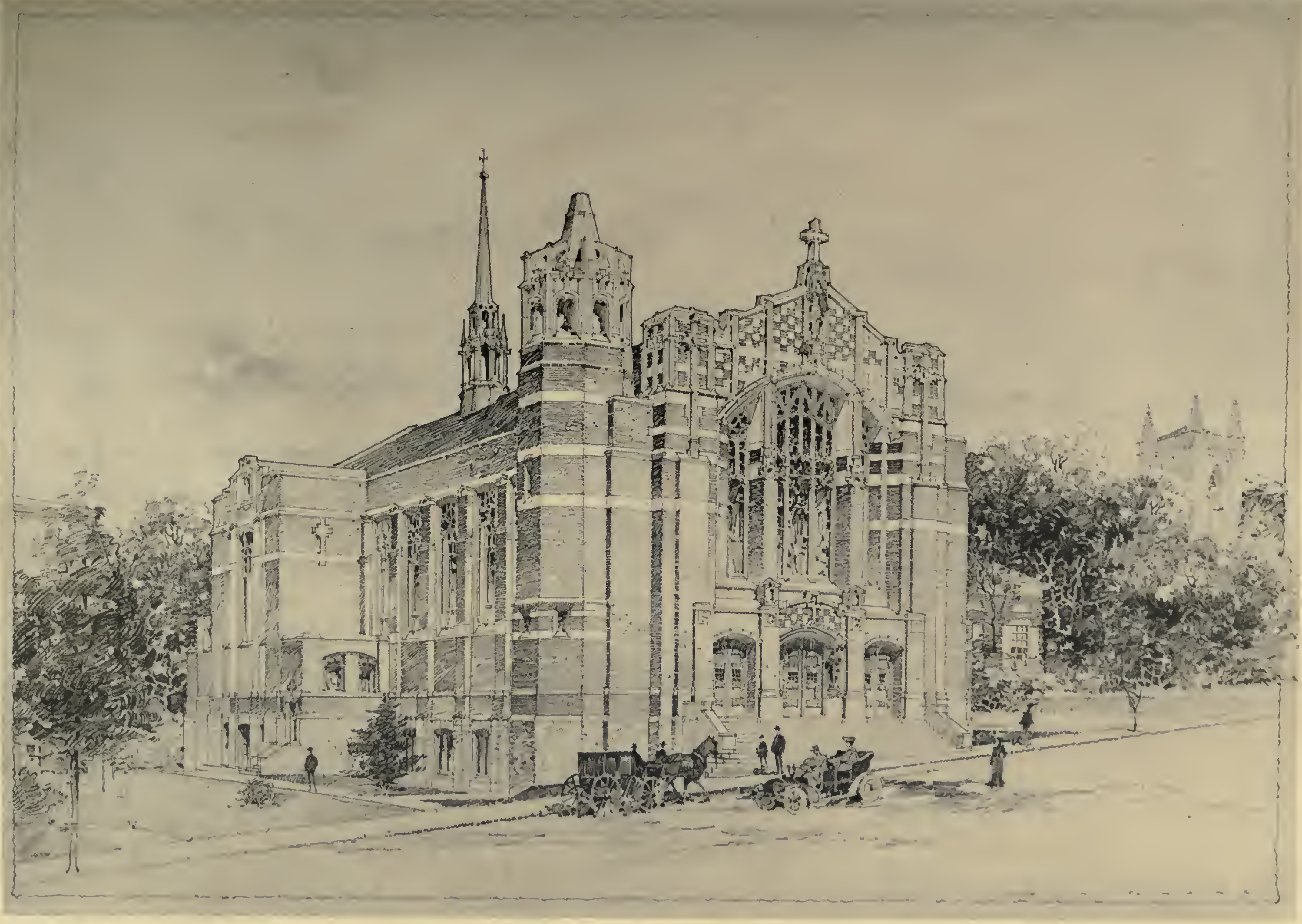

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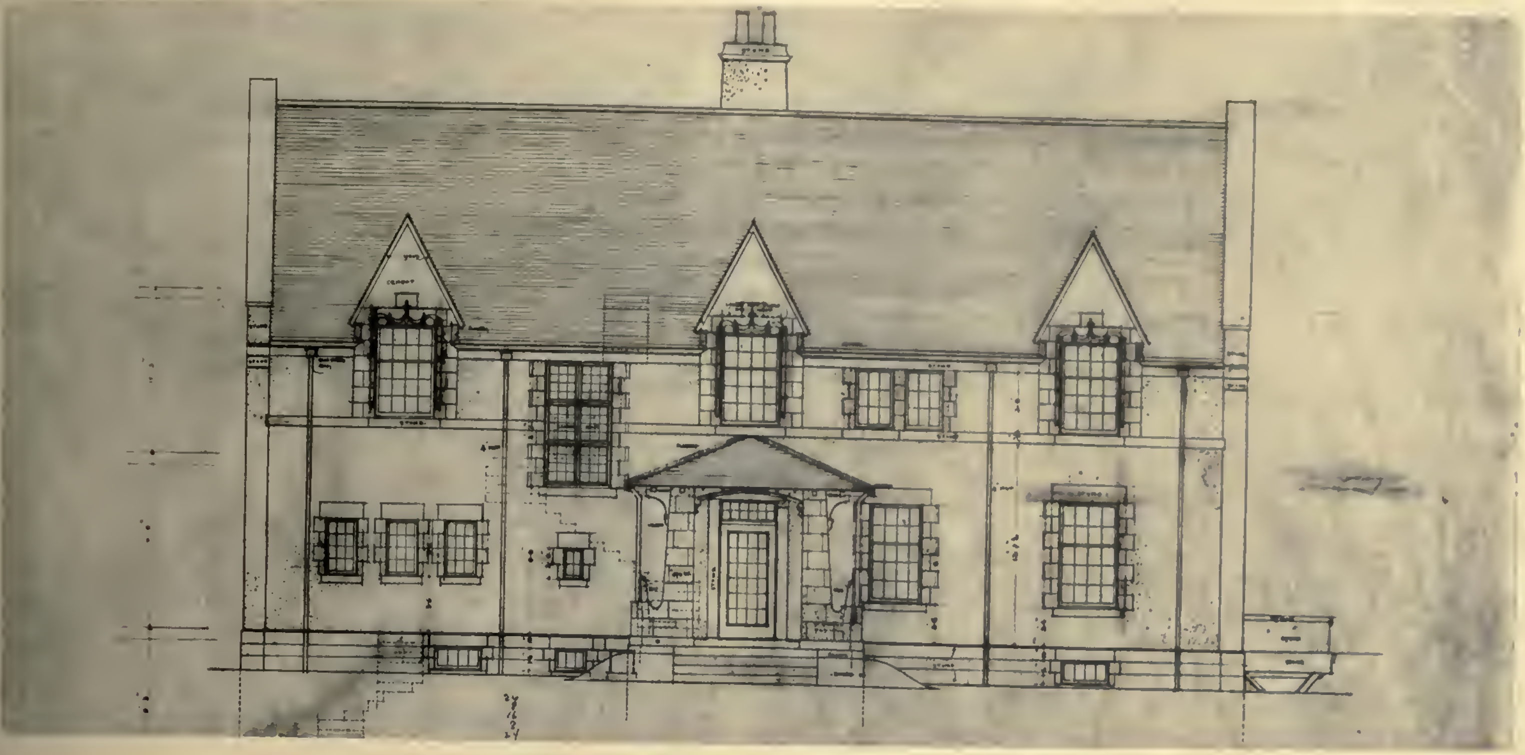

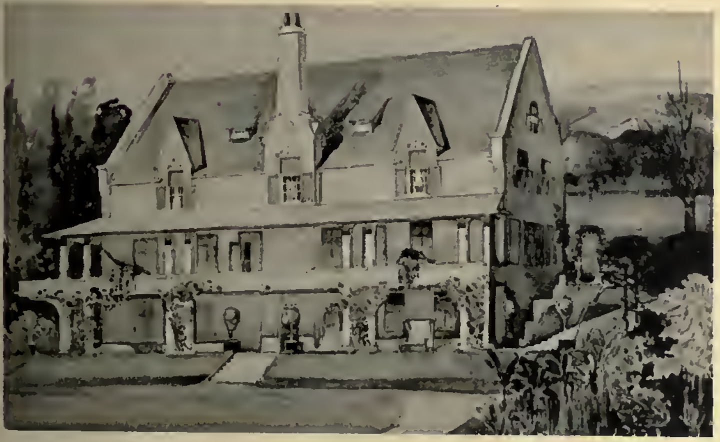

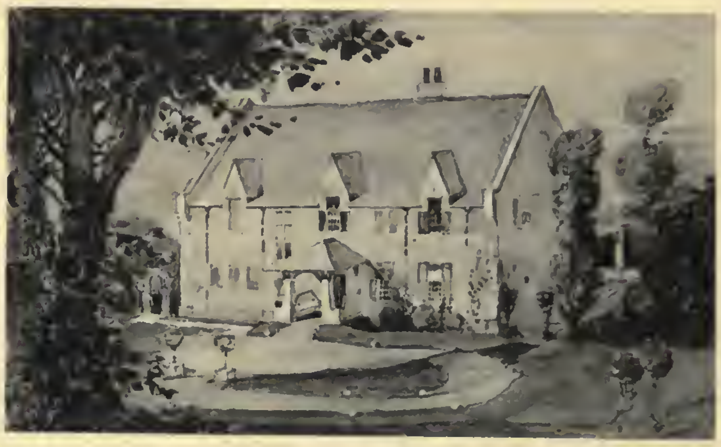

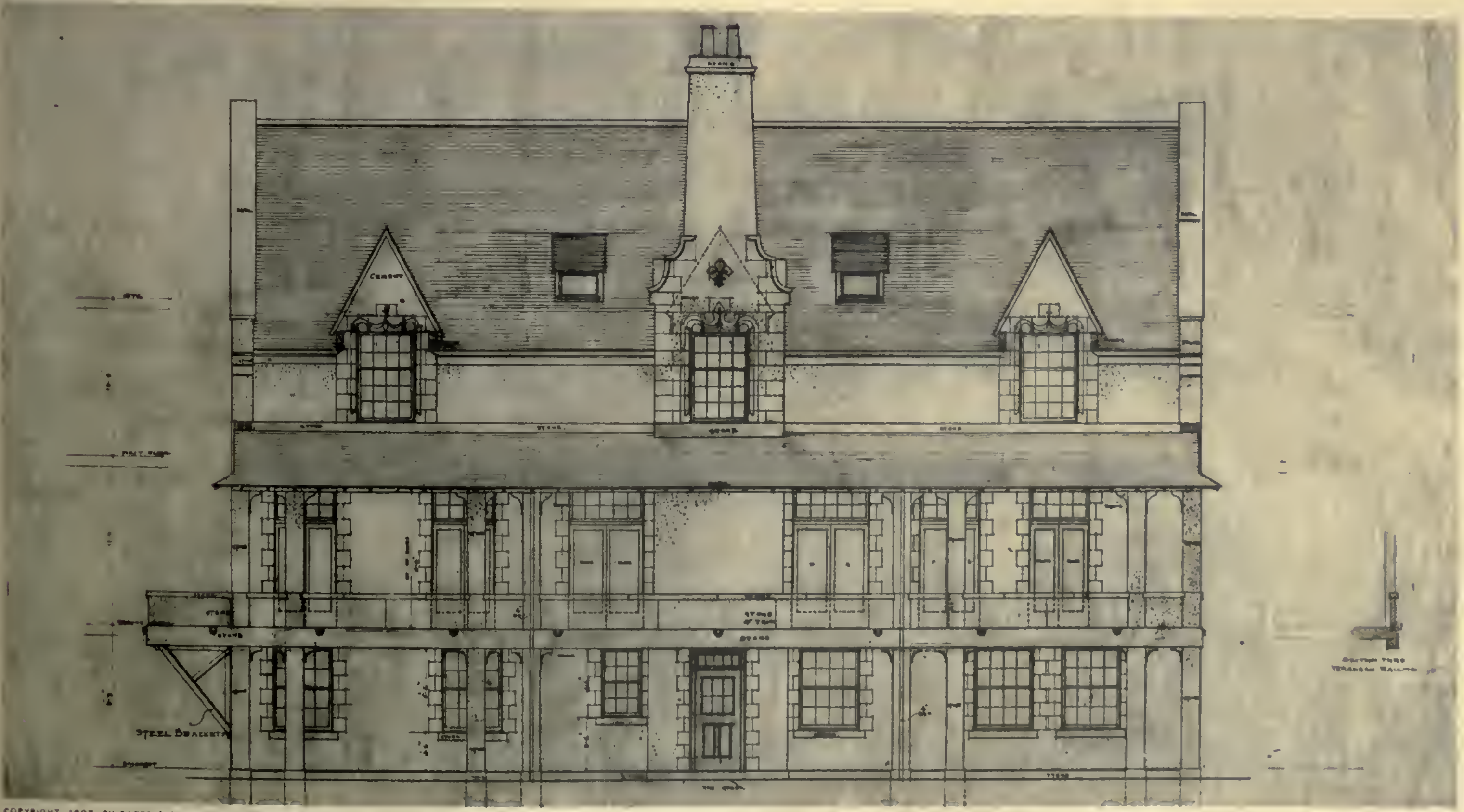

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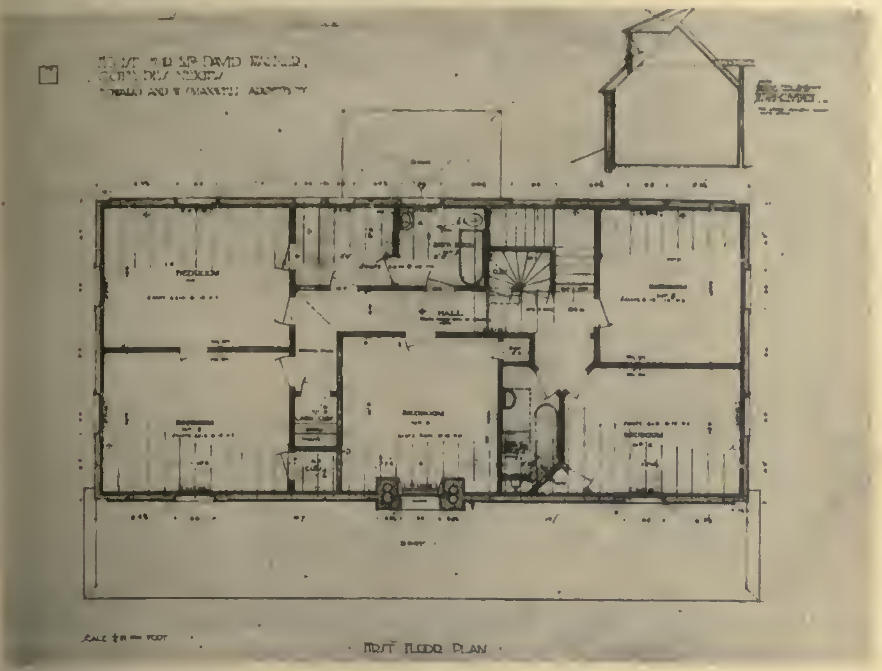
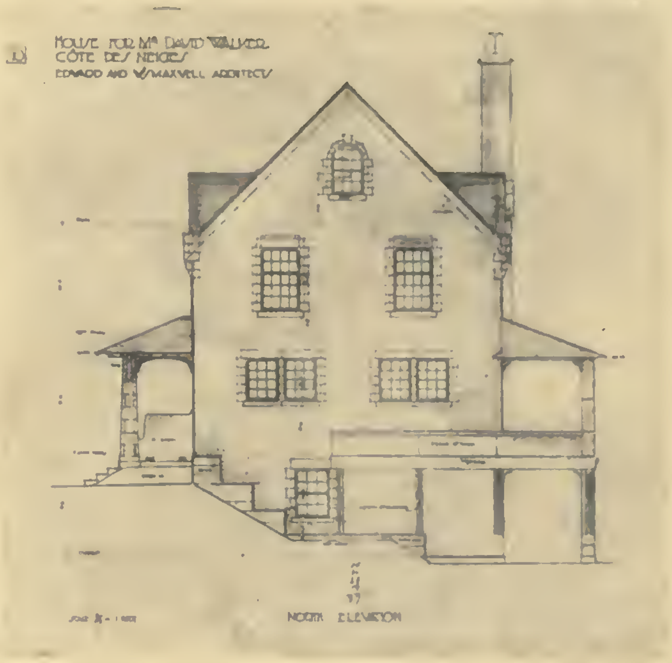
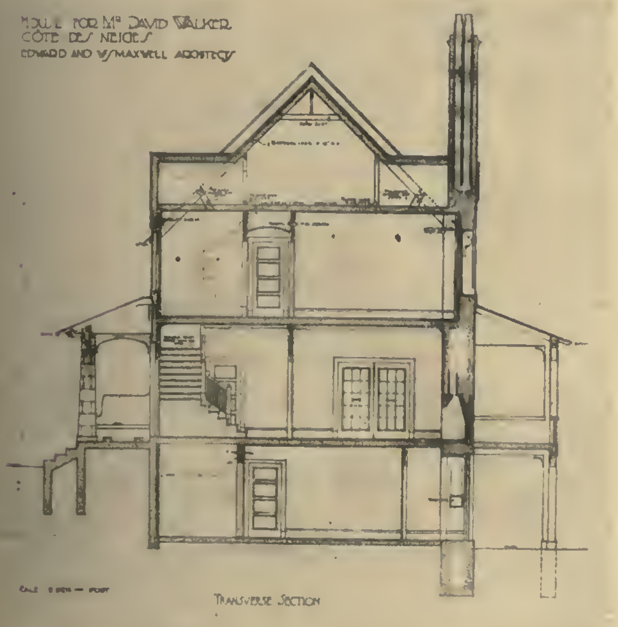
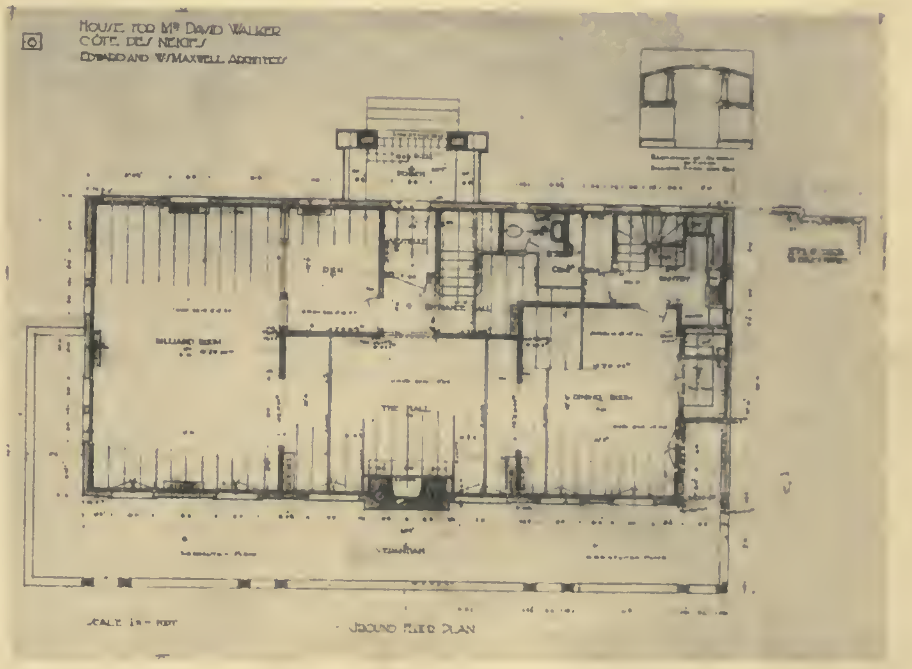
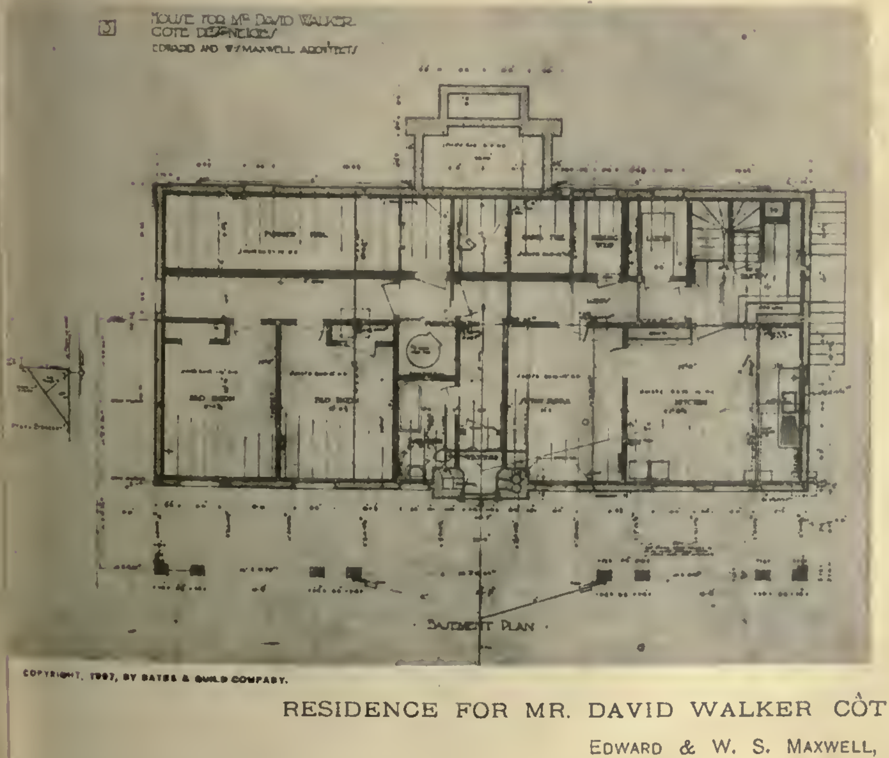
EDWARD & W. S. MAXWELL, ARCHITECTS.

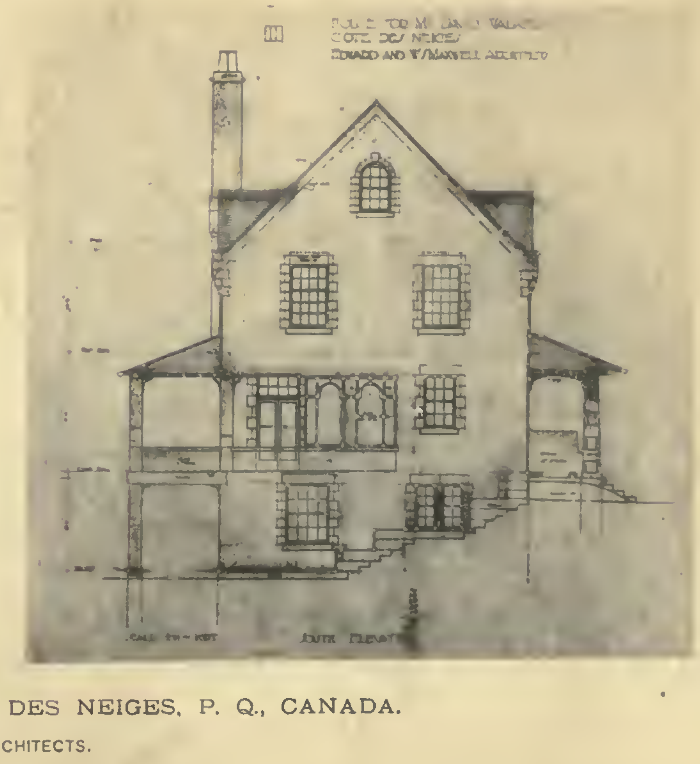












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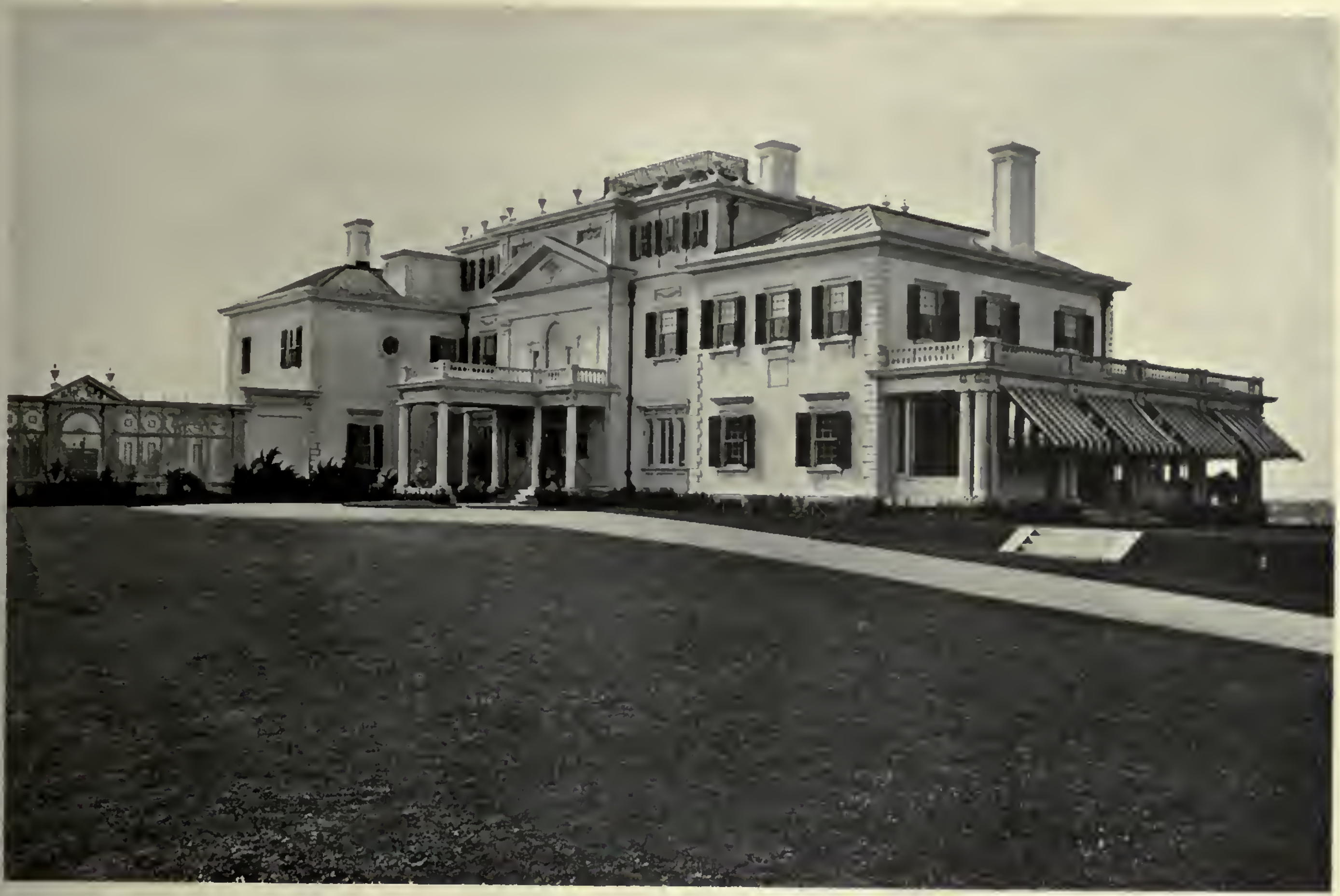
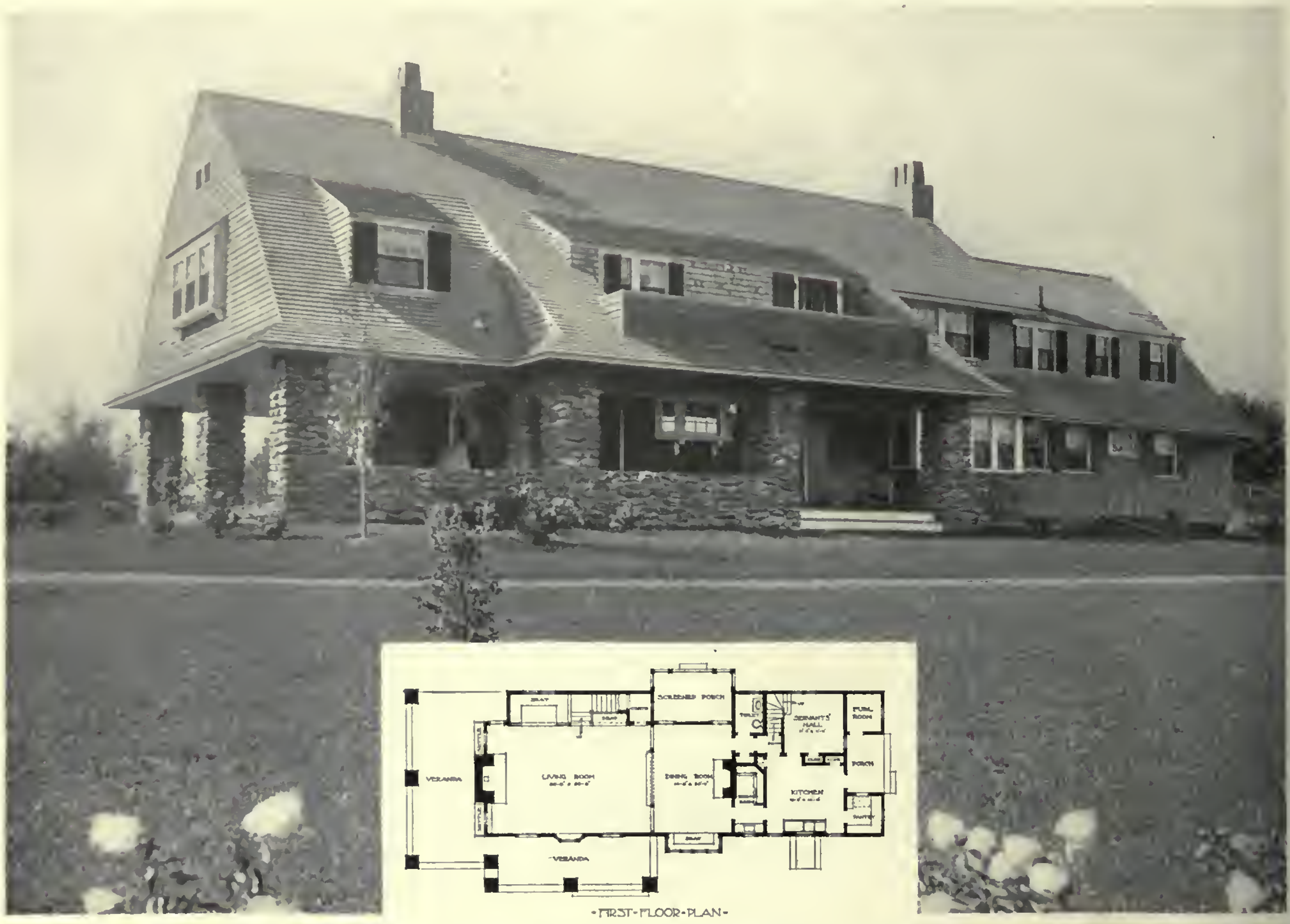
Edward & W. S. Maxwell, Architects.



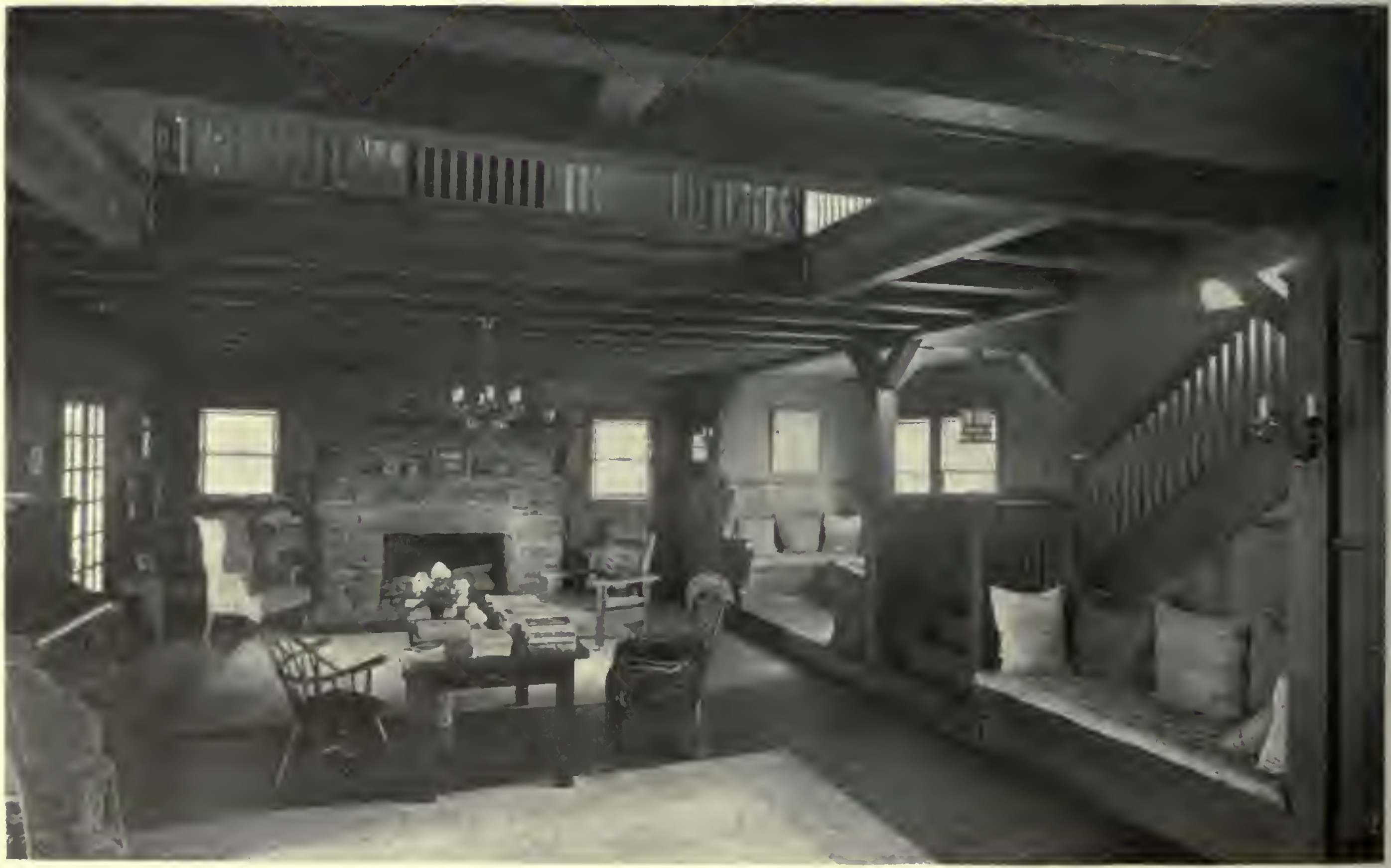
ENTRANCE FRONT.

DINING-ROOM.

RESIDENCE OF CHARLES F. HOFFMAN, ESQ., NEWPORT, R. I. HOPPIN, KOEN & HUNTINGTON, ARCHITECTS.

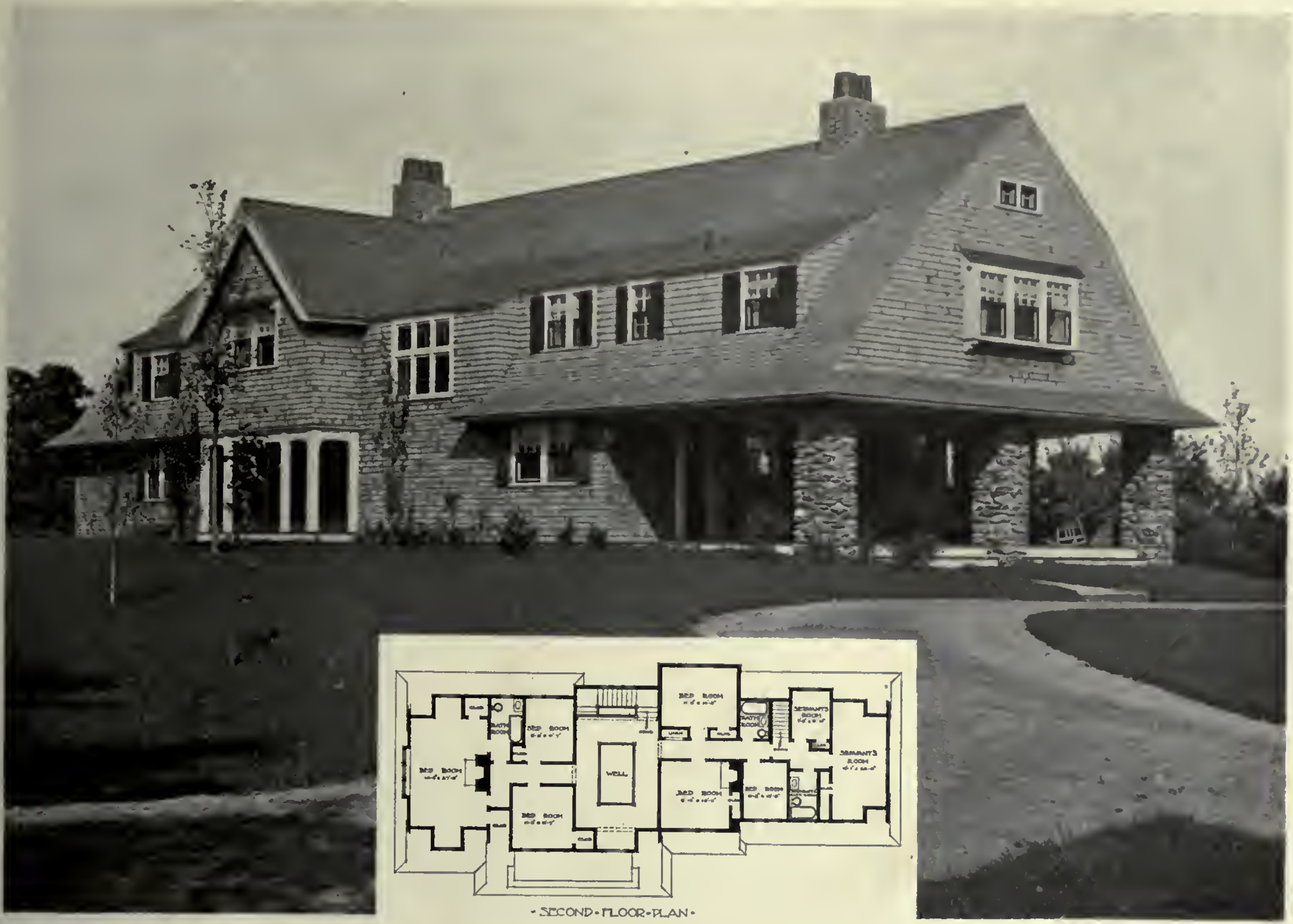


LIVING FRONT.



LIVING-ROOM, FIREPLACE END.

MR. PAUL B. MORGAN'S COUNTRY HOUSE, HUBBARDSTON, MASS. FROST, BRIGGS & CHAMBERLAIN, ARCHITECTS.



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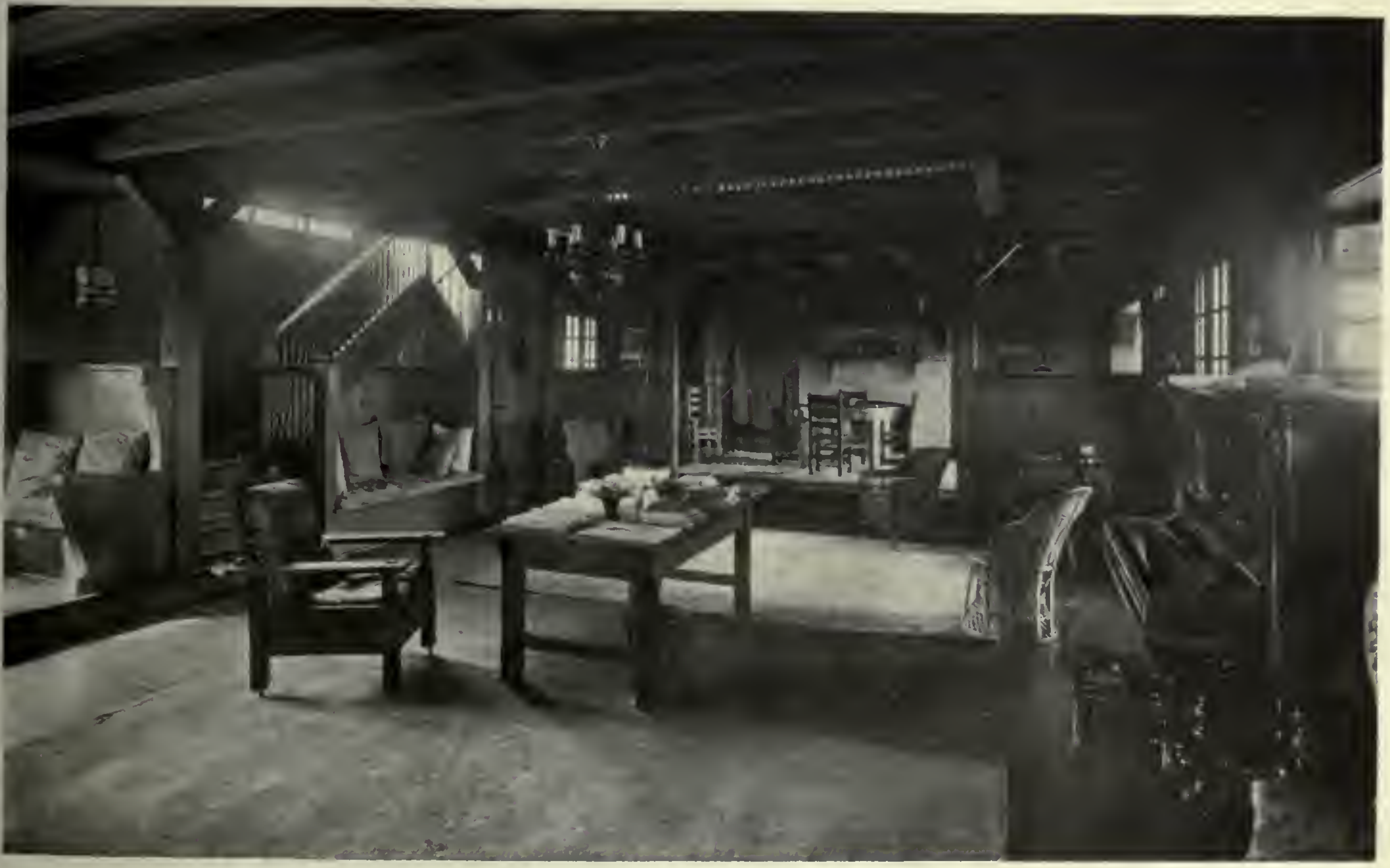
ENTRANCE FRONT.



LIVING-ROOM, DINING-ROOM END.

MR. PAUL B. MORGAN'S COUNTRY HOUSE, HUBBARDSTON, MASS. FROST, BRIGGS & CHAMBERLAIN, ARCHITECTS.

The Architectural Review
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PLATE L. — COMPETITIVE DESIGN FOR THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS, WASHINGTON, D. C. (ELEVATIONS AND SECTION.)— PEABODY & STEARNS, ARCHITECTS.

PLATE LI. — COMPETITIVE DESIGN FOR THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS, WASHINGTON, D. C. (PLAN) — PEABODY & STEARNS, ARCHITECTS. (PLAN)—EAMES & YOUNG, ARCHITECTS.

PLATES LII–LIV. — CHURCH OF ST. JOHN, KINGSBRIDGE, NEW YORK CITY. (PLANS, ELEVATIONS, DETAILS, AND PERSPECTIVE) — DAVIS, MCGRATH & SHEPARD AND CALVIN KIESSLING, ASSOCIATE ARCHITECTS.

PLATES LV.–LVI. — RESIDENCE FOR MR. DAVID WALKER, CÔTE DES NEIGES, P. Q., CANADA. (PLANS, ELEVATIONS, SECTIONS, AND PERSPECTIVES)— EDWARD & W. S. MAXWELL, ARCHITECTS.

THE gathering of architects in Montreal during the week of August 19 culminated in the tentative formation of the Canadian Institute of Architects, for the incorporation of which application will be made at the next session of the Provincial Parliament at Ottawa. In organization, methods, and policy, the newly formed Institute is apparently intended to enlarge the scope of such already existing bodies as the Province of Quebec Association of Architects.

This Association was organized and chartered in 1890, and the practice of architecture in the Province was limited to its members by act of Parliament some years later. At that time the Association possessed a membership of forty to fifty selected practising architects. This act of limitation admitted, without examination, approximately one hundred draughtsmen of only four or more years of office or school studentship. Such a large influx at once shifted — most unfortunately — the balance of power to a group of inexperienced men, the majority of whom were of kindred extraction, politics, and language. The manner in which the Quebec tariff of architects' commissions became a law was an immediate and perhaps natural result.

The adoption of an authoritative tariff or schedule of charges — which had been promised by the Government since the origin of the Association — had been regarded as a much-to-be-desired feature that would tend to bind the members to the observance of uniformity in amount of commission and in practice. Therefore the council, shortly after this rapid enlargement of their ranks, deputed a Parliamentary member to secure from the Lieutenant-Governor-at-Council in Quebec a legalization of the time-honored five per cent commission, with the usual professional digressions therefrom, to apply to all classes of buildings. The older members of the Association were, therefore, somewhat surprised to find their representative had had inscribed upon the legal tablets of the Province a tariff permitting the architect to collect the munificent recompense of five per cent on all buildings costing less than $50,000; four per cent on those costing from $50,000 to $150,000; and three per cent upon all buildings exceeding $150,000 in cost! The haste with which this tariff had been passed caused it to come as a bolt from the blue to the established architects within the Province, who awakened to find that, from this memorable day, the glory accruing to the practice of the esthetics of building was to become their sole and only recompense, as they were no more to be allowed to profit financially by the lawful rates prescribed.

The minority found some consolation in learning later that it was possible to collect a five per cent commission in any court simply by proving the services rendered, and consequently they are now obliged to settle on the rate of payment with their clients by private treaty before commencing work.

Quebec does not license the practising architect; but he is at present required to join the Province of Quebec Association. If he does not care to do this, he can still practise undisturbed so long as he does not affix the word "architect" to his name. It remains quite at his discretion to adopt, from a long list of possible designations, a name sufficiently descriptive and appropriate — such as contractor, architectural designer, "master-builder," or, any other cognomen that suits his fancy.

Any individual may also have passed a private bill compelling the Association to enter him without the usual examinations; bu the Association is, as a matter of fact, so lenient in admitting members as to make such expensive action unnecessary; especially whe any one may become a member merely by first joining a foreig association (such as the R. I. B. A., or the Boston Society of Architects, etc.), as being a member of any such body would at onc qualify him for admittance.

In the charter for the new Canadian Institute of Architects which is to be applied for at the next session of the Federal Parliament at Ottawa, there are restrictive requirements similar to thos of the existing Province of Quebec Architectural Association. T prevent antagonistic friction and legislation, the document als contains another clause,— much the same as the one that has already been largely responsible for bringing the active life of the preceding Association very near to a quiescent end; in that it admit all architects now practising throughout territorial Canada on a equal parity with those older members who were first concerned i launching the Institute.

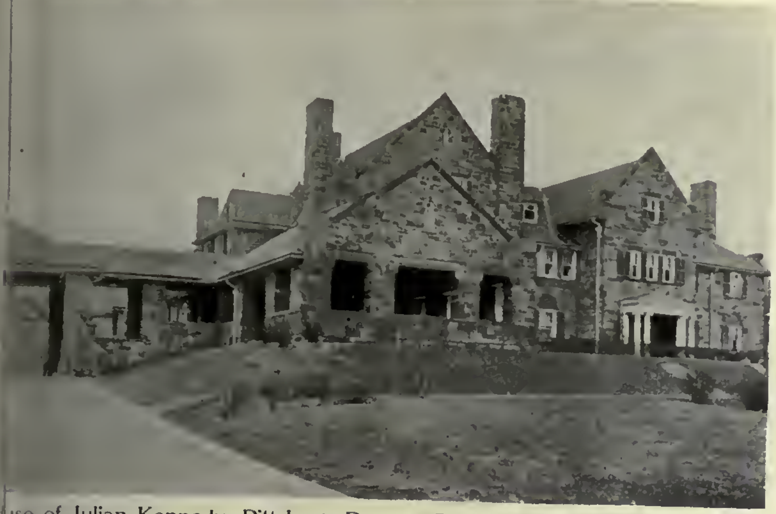
It is probable that the Institute will comprise at its formatio about one hundred and fifty to two hundred members; while many if not most, of the four hundred and fifty to five hundred individuals practising architecture within the confines of Canada at th present time — all of whom are thus eligible to membership — will undoubtedly later join the body.

The previous history of the earlier Association of the Provinc of Quebec should indicate that, at the very threshold of the lif of the new Institute, there arises a question as to the wisdom o the Directorate seeking in their charter these exclusive powers when coupled with such an accompanying "rider;" while it is t be regretted that many prominent members of the profession — particularly the Council of the Province of Quebec Association which could very properly have fulfilled the rôle of host at th initial assemblage of their confrères — were absent from thes meetings.

What the outcome of the newly formed Canadian Institute wi be remains to be seen, but from the trend of its first gathering grav fears are to be entertained that it may unwittingly fall into man of the pitfalls that have beset the paths of the earlier Canadia architectural associations.

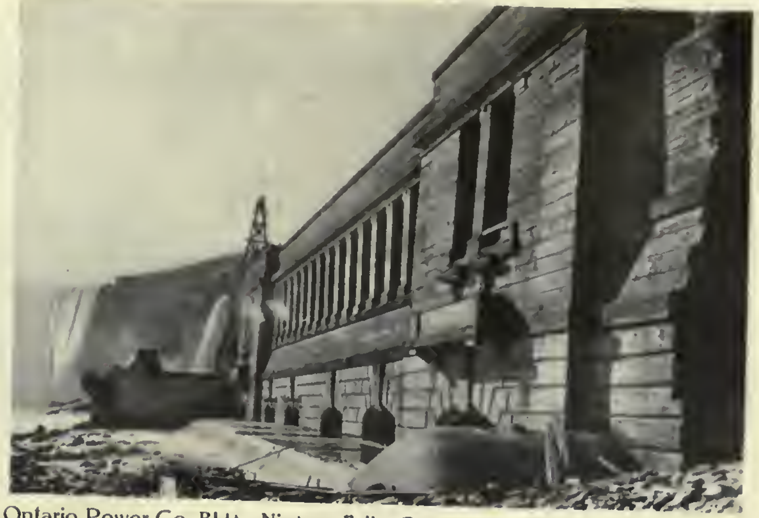
NOW that the Government has accepted the design adopt for the Provincetown monument, the foundations in plac and the corner-stone laid with appropriate ceremonie there arise grumblers to cavil at using the tower of the Palaz Publico at Siena for the purposes of a Pilgrim monument. Th whisper a half-formulated slur at the failure of the "America School of Architecture"—whatever that may be—to provide more "original" suggestion. Even these belated carpers hint the design being inappropriate, and insinuate it is unpatriotic have rudely reft this tower from its mediæval *piazza* to transpla it to the uncongenial foreign soil provided by the lonely sand dun of our "rock-bound" (?) coast!

(From "The American Architect.")



House of Julian Kennedy, Pittsburg, Pa. Geo. S. Orth & Bro., Architects.

(From "The American Architect.")



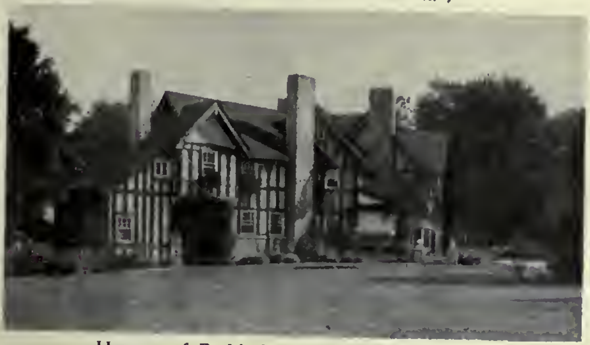
Ontario Power Co. Bldg., Niagara Falls, Can. Green & Wicks, Architects.

Current Periodicals

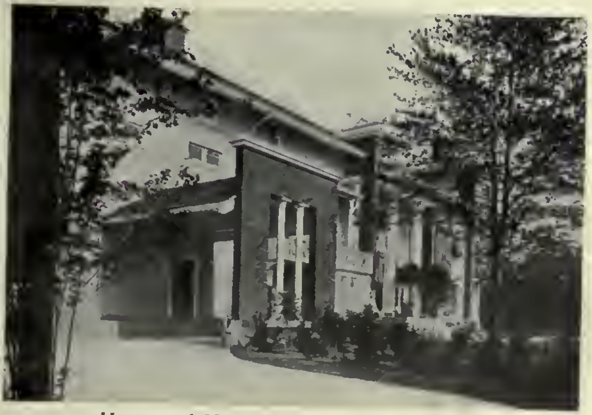
A Review of the Recent American And Foreign Architectural Publications

(From "The American Architect.")

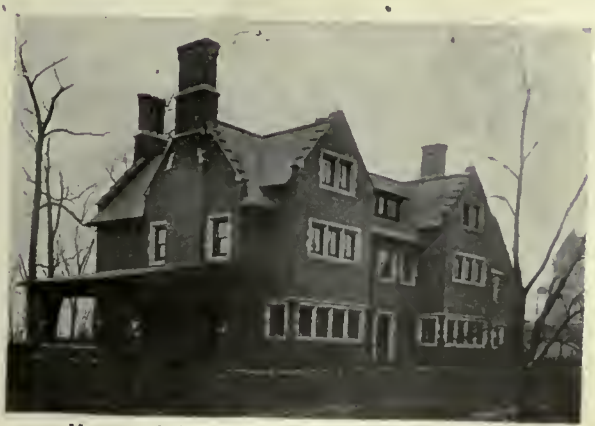
N *The American Architect* for July 6, in addition to several examples of how not to use field-stone in domestic building, there is a reserved instance of the adaptation of the best English precedents to the building of American private houses, in the shape of a dwelling in Pittsburg, by Messrs. McClure & Spahr, about the only fault one can find lying in the rather unnecessary offsets of the gable copings. The major part of the illustrations in this number are devoted to various historical tombs, including two splendid Gothic examples: one of Mary of Burgundy, in Bruges; the other of Don Juan de Padilla, now in the Museum of Burgos. As accents to these admirable works are shown such singular horrors as the tomb of the Princess Charlotte in St. George's Chapel, Windsor, and the Charles James Fox tomb, in Westminster Abbey. Some new drawings of the Connecticut State Library, by Messrs. Edward Hapgood and Donn Barber, are published July 13; also, several views of another instance of the present movement toward acclimating, in this country, what is really the fixed and final style for domestic architecture in England, in the very successful house for J. V. Farwell, Esq., by Mr. Arthur Heun. The balance of the issue is made up of various designs submitted in competition for a scheme for a concrete dwelling in the suburbs. Messrs. Green & Wicks's strong and appropriate work at Niagara Falls is shown July 20, together with various thoroughly good pieces of domestic architecture, one of which, by Mr. F. B. Meade, we reprint. Again, in the same magazine for July 27, we note yet another good specimen of house-building by Messrs. George S. Orth & Brothers. Mr. George W. Maher's Egyptian episode in Glencoe, Ill., has been seen before, but it bears repetition. A good deal of pretty expensive architecture has been lavished on Messrs. Barnett, Haynes & Barnett's house in St. Louis, so far as the geographical front is concerned, though the rear seems to rather lay the design open to the criticism made so effectively by Mr. Glenn Brown on the frontispiece type of architecture which ignores the fact that human beings are so built that they can see around corners.



House of F. M. Nicholas, Unionville, O.
Frank B. Meade, Architect.



House of Harry Rubens, Glencoe, Ill.
Geo. W. Maher, Architect.



House of George M. Loughlin, Pittsburg, Pa.
McClure & Spahr, Architects.

Architecture for July is given over to the office buildings of Messrs. Clinton & Russell.

Old English chimneys, as well as more modern examples of brickwork, are given their due meed of praise in *The Brickbuilder* for July, and amongst the illustrations are several simple and most effective pieces of brickwork by Mr. R. C. Heath. We reprint a view of a little branch library in Philadelphia, by Messrs. Field & Madary, just to show how successfully these particular architects handle a beautiful, but exacting, style, which depends wholly for its effect on a thorough appreciation, not of its external elements, but of its underlying spirit. From *The Inland Architect* for July, we observe, with deep satisfaction, Mr. Frank Lloyd Wright's Administration Building for the Larkin Co. of Buffalo. The remainder of the illustrations are principally devoted to Messrs. Alden & Harlow's Carnegie Library in Pittsburg. We also cannot refrain from noticing a view of the grand stairway in the bulbous and rotund Restaurant du Pré Catalan, Paris.

We do not perceive anything that positively clamours for consideration in *The Western Architect* for July, nor yet in *The Architectural Record* for the same month, though we will quote here from *The Builder* its criticism of the work of the College of Architecture of Cornell University, as exemplified in this issue of the *Record:* "The examples given of students' work in architectural design are so absolutely and almost absurdly French that it is perfectly impossible to distinguish them, by any characteristic either in design

(From "The Builder," London.)

Bridge, Scotland Yard.
R. Norman Shaw, Architect.

(From "The Builder," London.)

New Government Offices.
The Late J. M. Brydon, Architect.

(From "The Architect," London.)

New Royal Liver Buildings.
W. Aubrey Thomas, Architect.

or drawing, from a set of École des Beaux-Arts students' designs; they have not only the executive thoroughness of the French students' work, but unhappily also they have that showy cleverness of detail and total want of feeling which is the weakest point of typically French design of the usual type. There is not in these Cornell designs one stroke of originality; it is just the normal French class-work over again."

The House Beautiful for July might be called rather "The Girl Beautiful," or, even, "The Baby Beautiful." Architecturally, it is somewhat lacking, in which respect, so far as anything notable is concerned, *House and Garden* bears it company.

(From "The Brickbuilder.")

Spring Garden Branch Library, Philadelphia.
Field & Medary, Architects.

The English magazines for the month are somewhat deficient in the elements that thrill. We reprint a view of the late Mr. Brydon's new Government Offices, London, on general principles; also, in the issue for July 20, a powerful piece of composition by the veteran R. Norman Shaw. *The Architect* repeats the epiphany of the new Government Offices, and to show there is no ill feeling, conjoins a view of "The New Royal Liver Buildings," Liverpool, which is about as remarkable as its name. Perhaps, on the whole, the late Mr. Brydon was not so far wrong when he declined to depart from established precedent. Of course, the English "Ecclesiastical Commission" is anything but ecclesiastical; still, it is hard to see just what theory was driving Mr. Caröe when he produced his architectural housing for this anomalous organization The wealth of detail is amazing and portentous, but, unfortunately it fails to hide the fact tha proportion and composition have been overlooked as elements in architectural design Messrs. Wills & Anderson however, dealing with a far les monumental project, and exhibiting no weakness in the use of detail, have succeeded, in their Chelsea Public Baths, in achieving a certain amount of space-composition which is somewhat notable. These latter photographs are printed in *The Architectural Review* for July, and we have a continuation of the series of articles on "Irish Ecclesiastical Architecture," showing, as do all these most erudite papers, the peculiar individuality of the little-known architecture in this much-known island. From *The Builders' Journal and Architectural Engineer* we reprint a view of a Christian Scientist tabernacle in Manchester, quite as novel and unprecedented as the conditions seem to demand. Manchester architecture gets something of a black eye in this magazine for July 10, though here and there are redeeming features, as in Mr. Edgar Wood's Wesleyan church, which we have illustrated before.

(From "The Architectural Review," London.)

Chelsea Baths.
Wills & Anderson, Architects.

(From "The Builders' Journal," London.)

Christian Science Church, Manchester.
Edgar Wood, Architect.

(From "The Architect," London.)

Ecclesiastical Commission Building.
W. D. Caröe, Architect.

The Architectural Review

Volume XIV September, 1907 Number 9

Modern German Domestic Architecture

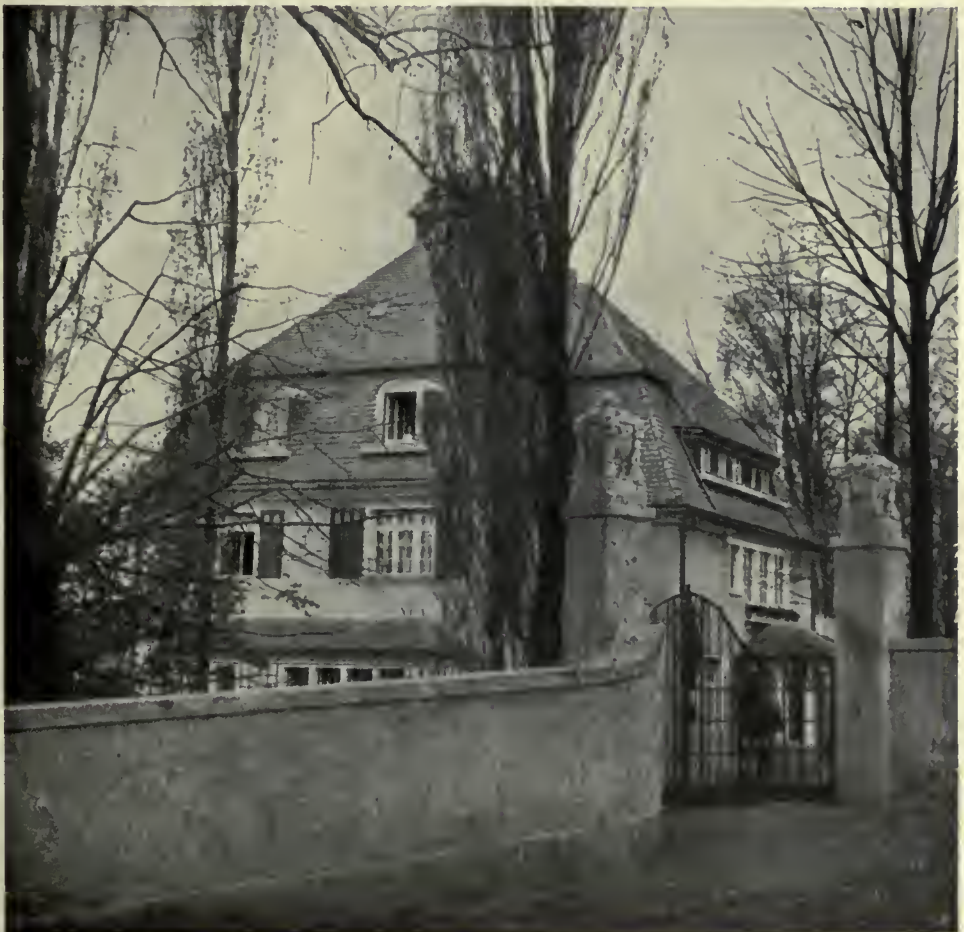
By Claude Bragdon

ESTHETICALLY awakened Europe, having sowed her architectural wild oats in the vagaries of L'Art Nouveau, is now seriously addressing herself, in certain quarters, to the task of providing, with modern materials, and by modern methods, a fitting and beautiful setting to the life of the century — to the creation, in other words, of an architecture which shall sound the modern note instead of feebly echoing the past.

This movement has been more earnest and unanimous in Germany and Austria than anywhere else. Inevitably it has counted a dozen positive failures to one qualified success, since it is of the essence of architecture that it is a growth — an accretion rather than a creation: yet out of the ruck of inorganic and obscene architectural forms developed by this ferment of new ideas in undiscriminating and uncreative minds, there have emerged a few buildings which meet all the rigorous requirements of good architecture, and at the same time reveal a new feeling for beauty, and for a new and hitherto unexplored beauty. In them the strange curves and convolutions of L'Art Nouveau, in its riotous earlier manifestations, endure only as a survival, if they inhere at all. The latest tendency seems to be towards an almost too great austerity of aspect and severity of line. It is clear that the architects of these buildings take themselves and the movement which they represent seriously, and this gives their work significance, even when it fails to "come off." I would like to try to tell what such an achievement as the Wertheim store in Berlin, for example (published in the REVIEW for July, 1906), means, both in promise and performance, for the art of architecture; but I have agreed to limit myself in this essay to the discussion of the new movement in its more humble manifestation,— that of country cottages and houses.

To adequately characterize these I cannot escape using the loathed Bromidioms, "quaint" and "picturesque," for they are both; but I hasten to add that they seem to me candid and not affected in their quaintness, and rationally, not operatically, picturesque. That is to say, they belong frankly and avowedly to the practical present, and do not hark back to a beglamoured and befoozled past. Without affectation they are yet effective, happily escaping academic dullness on the one hand and freakishness on the other. Their greatest shortcoming, perhaps, is the lack of a certain indefinable domestic quality, that fine flower which blooms best in the air of England, where a house is indeed a home, a blessed retreat, a sanctuary from the world. It may be that this home quality is largely the product of age and association: certainly few new houses possess it, and all that we have a right to demand is that they look as though they would submit themselves with a good grace to the kindly ministrations of the generations and the years. Some houses are to the end mere soulless aggregations of wood and brick and plaster; they grow old and shabby, but never acquire that chief *desideratum*, "the tone of time." These German cottages do not seem to me to belong to that category. One can think of them as having lost their look of newness under the action of the sun and wind and rain of many seasons, and, tree-shadowed, vine-mantled, to have taken on a deeper, more meaningful expression than that of the candid, shining face of a child, which is the image in which they now present themselves to my imagination — a child in a clean frock, tightly buttoned, with hair freshly brushed — or braided — and some bravery of colored ribbon somewhere, to answer to the brightly painted blinds. The figure may not be a good one, but two attributes of childhood they certainly possess: directness and simplicity. In the interiors, particularly, plain surfaces and simple forms predominate. One notes with gratification a certain pleasant bareness,

(From "Landhaus und Garten.")



The Villa Motas. Max Hans Kuhne, Architect.

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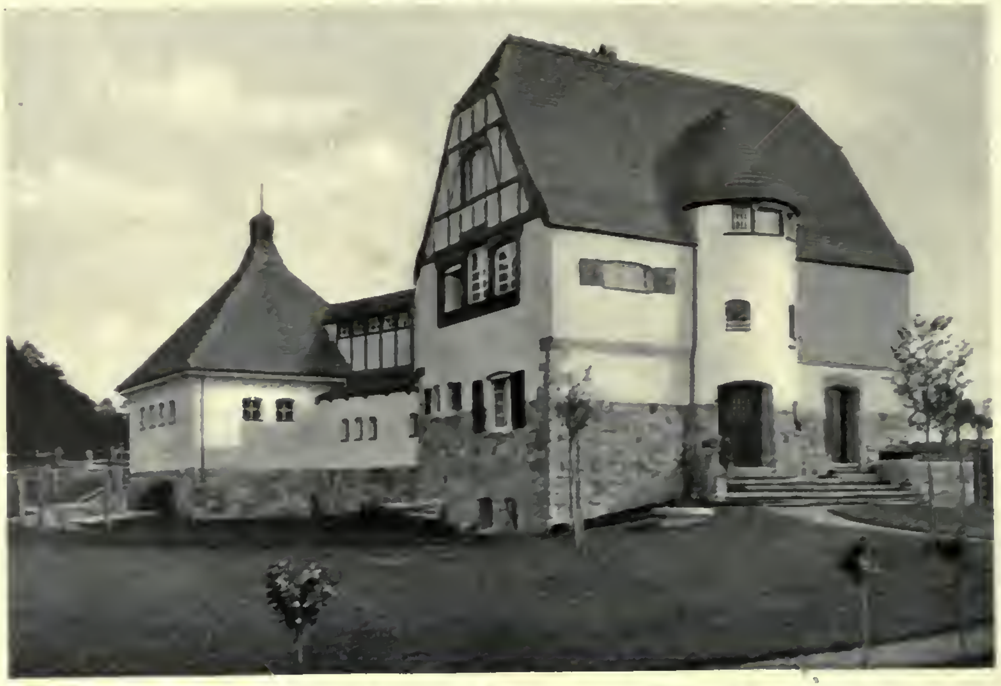
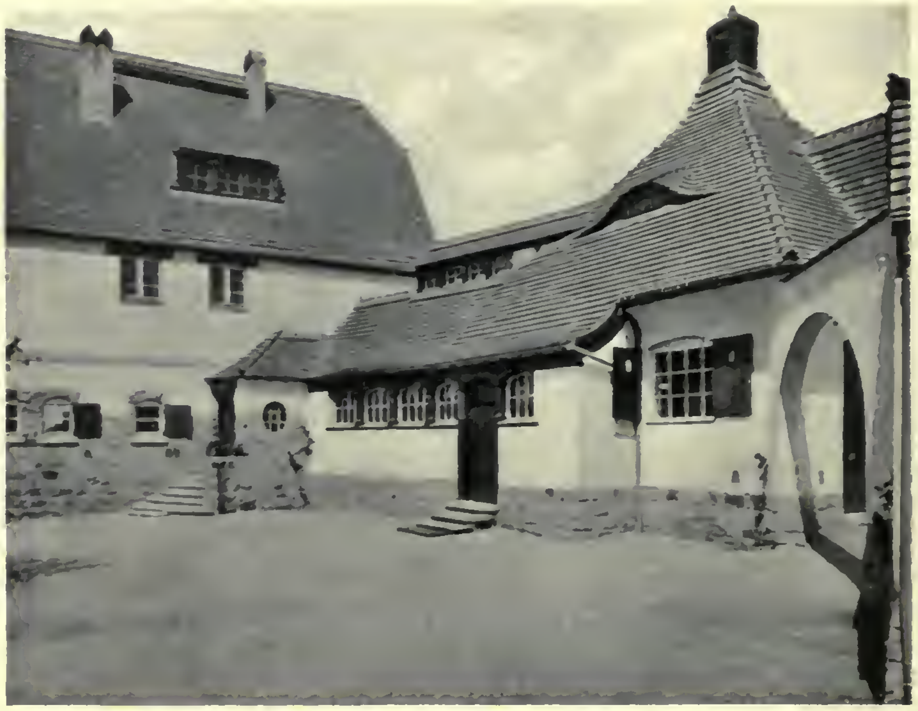
(From "Landhaus und Garten.")



Garden Side, Country House "Mailick," Moritzburg. Richard Riemerschmid, Architect.



Court and Offices, Country House "Mailick," Moritzburg. Richard Riemerschmid, Architect.

a general and acceptable absence of pictures and bric-à-brac. Indeed, I can pay these interiors no higher tribute than to hazard the opinion that somewhat in this spirit a Japanese artist might have met the conditions of modern life in the matter of chairs and tables, of windows, radiators, and electric lights.

It is almost an act of supererogation to make any detailed commentary on the various houses shown in the illustrations, but a brief reference to certain of them may not seem amiss.

The felicity of the photograph of the Villa Moras — it is as cleverly composed as a modern German lithograph — is no doubt partly accidental: it owes something to the poplar-tree in the foreground, and something to the point of view; but the "rightness" of the shape and slope of the roof is a matter of architecture, not of photography.

It cannot be said that any adventitious aids enhance the quiet picturesqueness of the garden side of the country house Mailick, near Dresden. There is nothing in the way of accessories but a slope of lawn, a wire fence, and a meager little tree or two, and these enhance rather than mitigate the general air of newness. These buildings look new, but they do not look nude, for they are clothed in beauty. There is nothing in the way of adornment, but, like Trilby, they have "beautiful bones." One feels that necessity, guided by good taste, has determined the disposition of everything. The factors which make for distinction here are so slight and unobtrusive that they might easily escap observation altogether Note, for example, th cleverness with whicl a long, hard line ha been avoided by carrying, in several places, th stonework up into th plaster. There is grea subtlety in the sligh curved overhang of th second story, and in th "bulge" the roof takes just above the eaves like a snugly pulled down cap. The grouping of the windows in th gable end shows the sur touch of an artist. Th court view of the office in this same group o buildings, shown in th lower picture, only increases one's admiratio for a fine and unaffecte bit of composition, thoroughly rational, thoroughly modern.

The little workman cottage, half hidden b

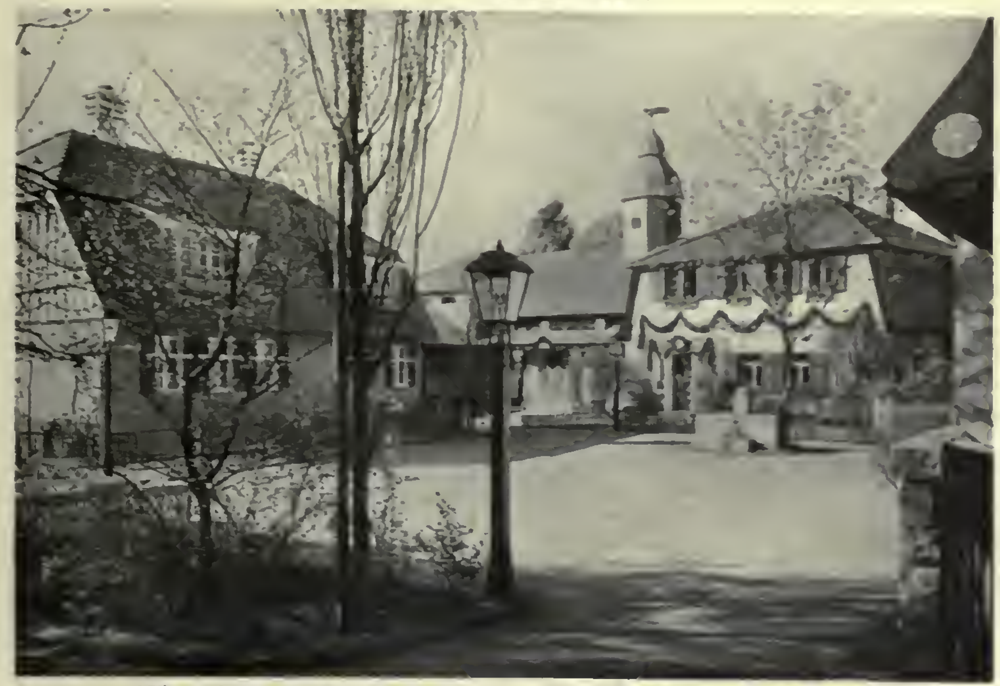
(From "Dekorative Kunst.")

Hedged Entrance to a Peasant's Cottage.

(From "Landhaus und Garten.")

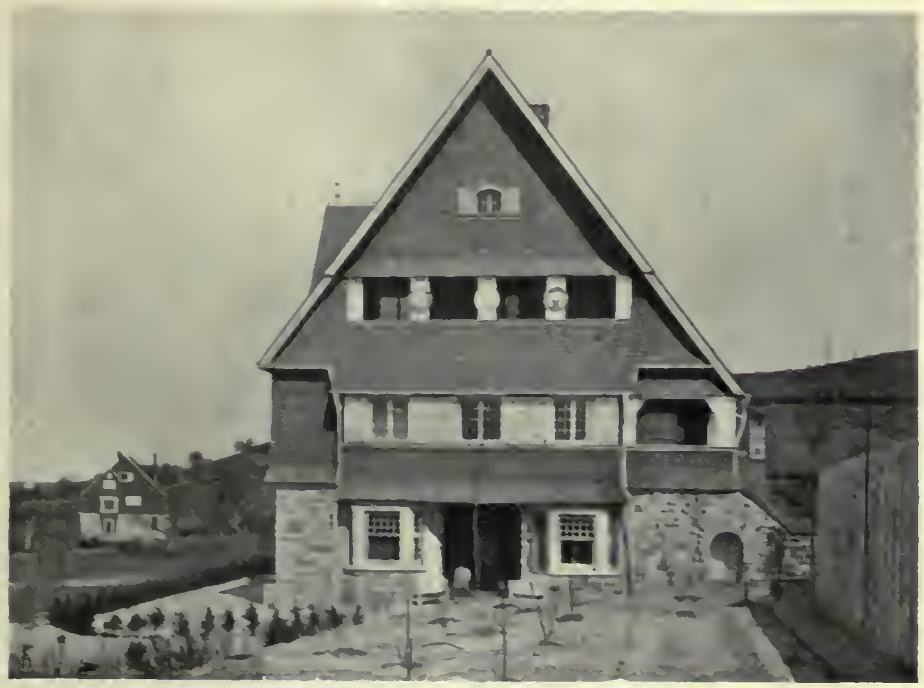
Gardener's House, Godesberg. Paul Schultze, Archite

(From "Dekorative Kunst.")



Village Square of the German Arts & Crafts Exhibition, Dresden, 1906.

(From "Moderne Bauformen.")



Country House of E. Hauser, Auerbach.
Prof. Heinrich Metzendorf & Georg Metzendorf, Architects.

hind its garden-hedged entrance, owes some of its charm to the thatched roof, which has the effect of softening all the lines; but how simple, yet how unconventional these lines are! The square-paneled blinds, painted in two colors, might lend a charm to many American houses.

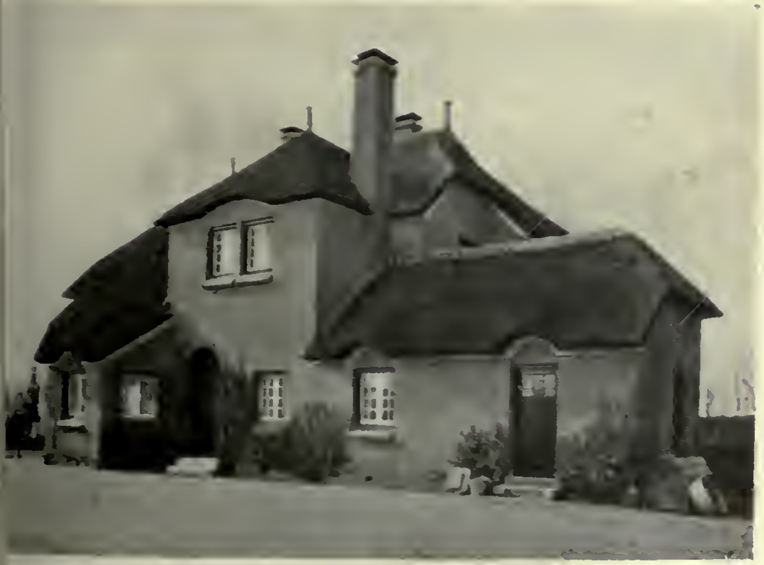
The country house in Laren has a distinctly English flavor. It is of no particular style, yet it is instinct with style. The mass is admirable, the openings well shaped and pleasingly disposed, and the roof, with its varied outline and rounded contours, is its crowning glory — like woman's hair. When nce achieved this sort of hing looks easy, but the arity of such accomplishments would indiate that in the building f houses, as in the building of character; truth, implicity, directness, are he hardest things to ompass, after all.

The buildings shown n the "Village Square" f the Third German Arts nd Crafts Exhibition at resden in 1906, while ot altogether happy in ome of their outlines, xhibit that feeling for *nsemble*, for appropriate nd harmonious accesories, which is one of he most constant charcteristics of the best modern German work, and the lack of which renders futile so many of our own otherwise intelligent and well-directed efforts. The fences, the lattices, the shrubbery, the benches, even the lamp-posts, and most of all the watering-trough, are elements of the picture. The color-scheme is probably worked out with equal care. Note the Japanesy "mon" on the verge-board at the extreme right of the picture — a little bit of gratuitous decoration, thrown in, as it were, for full measure.

The first of the two country houses in Auerbach shows an admirably proportioned gable and a well-composed façade. The third-story recessed loggia is treated with great art, and there is another hint of latent possibilities of originality in the design of the window-blinds, things which the American architect is apt to leave to the tender mercies of the "mill man."

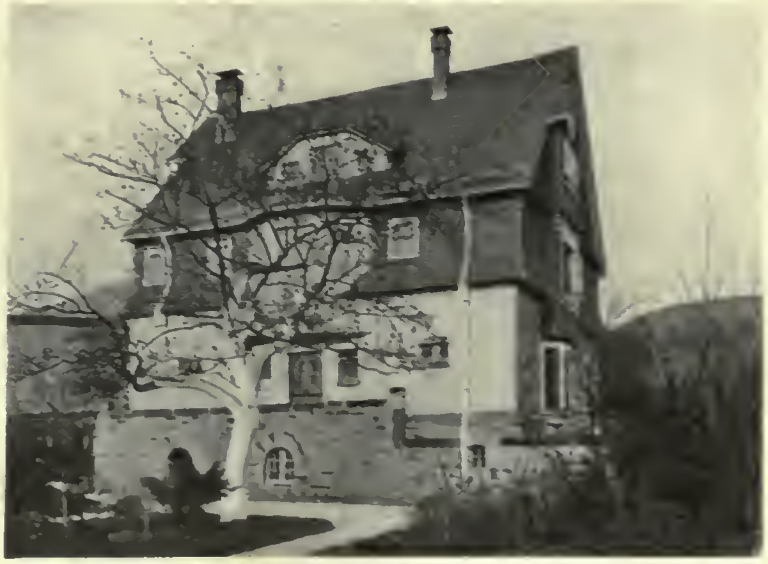
The second house at Auerbach is more characteristic of the general run of German houses, which do not, as a rule, have the effect (so characteristic of English houses) of being seated, but of standing. Like this one, they seem often

(From "Dekorative Kunst.")



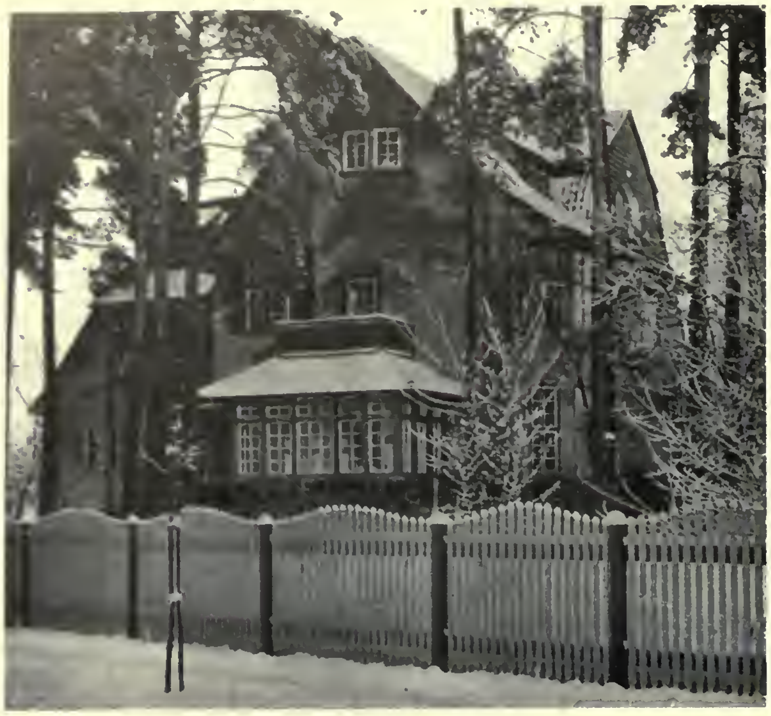
ountry House, Laren. H. P. Berlage, Architect.

(From "Moderne Bauformen.")



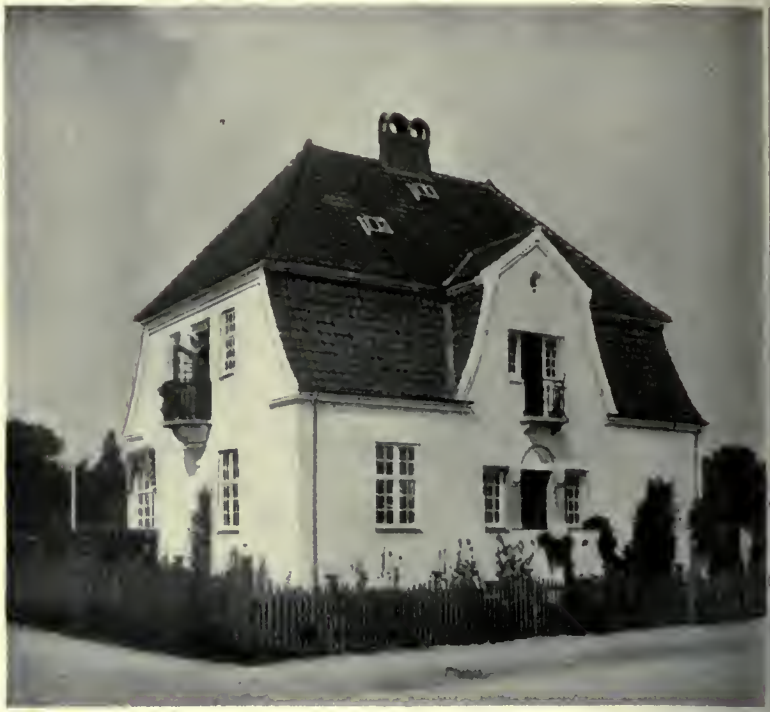
Country House of A. Muller, Auerbach. Prof. Heinrich Metzendorf, Architect.

(From "Landhaus und Garten.")



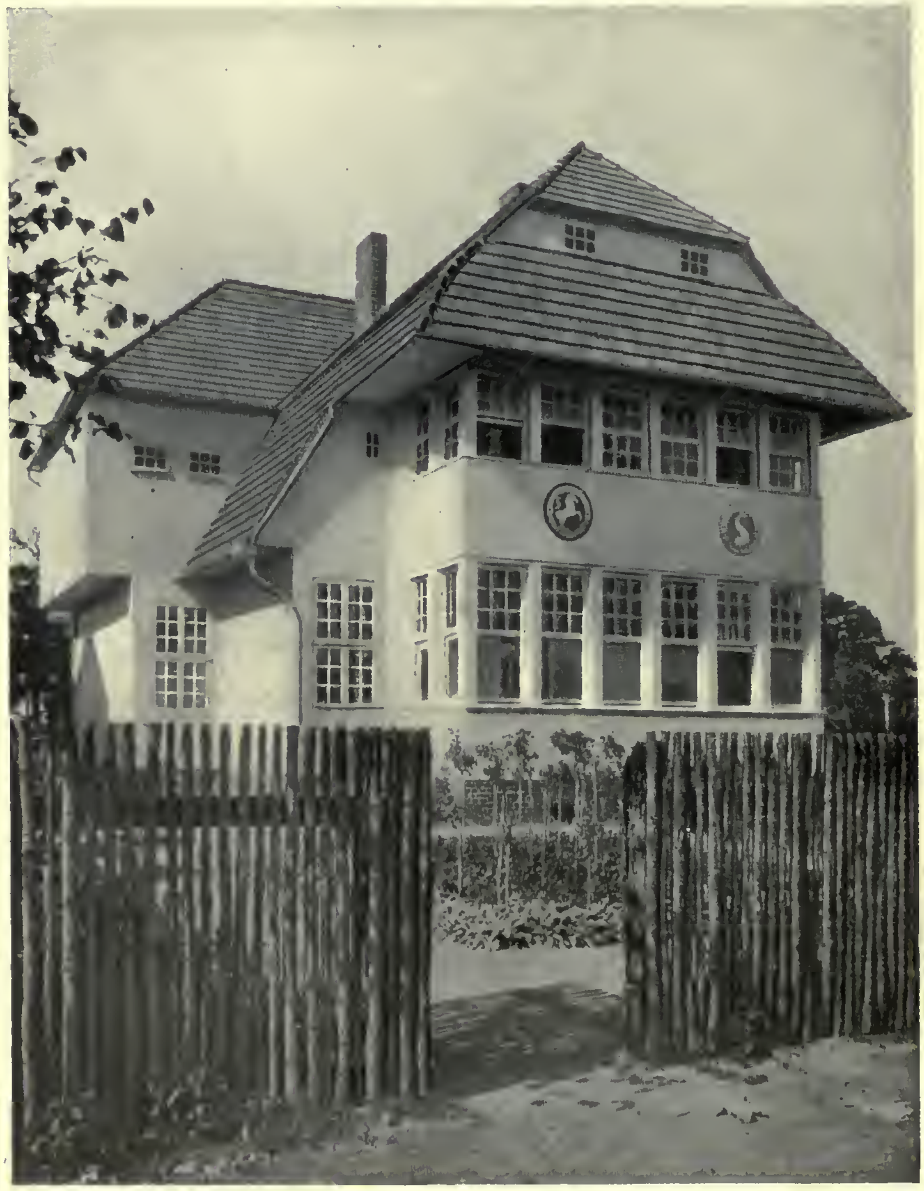
House at Zehlendorf. Dr. Ing. Hermann Muthesius, Architect.

(From "Landhaus und Garten.")



Small Country Residence. Magdahl Nielsen, Architect

(From "Moderne Bauformen.")



Double House, "The White Horse and The Golden Fish," Bingen.
Baural Spalding, Architect.

to be peering over their garden walls with eyes open to the beauties of the surrounding landscape. These same garden walls, by the way, deserve a passing mention, for they are in every case designed with as great care as the houses they surround, with the idea of contributing to the effect of the latter. This matter of high houses and low ones opens up an interesting line of speculation on the relation of architecture to its environment. May it not be that the low English houses harmonize best with the flat English landscape, and that the more vertical effects of these German houses are in better keeping with a hilly country?

This collection of photographs was not gathered together and published in this number of the Review simply as a pendant to that Essay of Appreciation which I hope the trustful editor may be deceived into believing that this is. They are primarily intended to help American architects to design better homes. The way to utilize them to this end is not to copy a roof here, a chimney there, and a window somewhere else, grafting each appropriated feature on to some half-grown design of one's own, with the probable result of making that look as absurd as a man wearing an Alpine hat on Broadway. If one is orthodox he had better pass them by and stick to the accredited and sanctified architectural authorities; but if by chance one is heretically inclined, these pictures of cottages, and the thronged pages of the Dekorative Kunst and Moderne Bauformen from which they were in large measure culled, will be found to record the progress of the greatest architectural heresy of modern times — a part and parcel of that moral, intellectual, and esthetic upheaval which is agitating Europe, but the vibrations of which have scarcely been felt as yet on our "protected" shores. These vibrations can be communicated to our consciousness, in a manner, simply by the perusal of these ambiguous, fascinating pages, with the result that, however pleasantly or unpleasantly affected, we can scarcely escape the conviction that a movement which has so effectively aroused to activity the creative faculty in a people who have heretofore reveled only in the hackneyed and the banal, must have some hidden strength, some saving grace; and we are likely to rise from such perusals strong in the determination that our own creative faculty shall not become atrophied through sheer disuse.

An Ideal American Country Place

Messrs. McKim, Mead & White, Architects

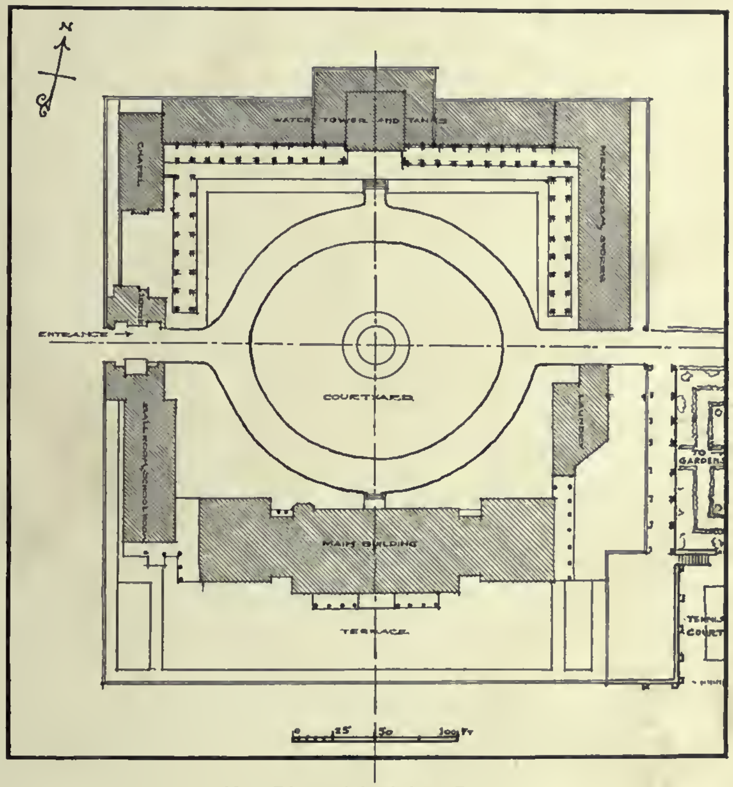
By John A. Gade

MR. E. D. MORGAN'S place on the Wheatley Hills, designed by Messrs. McKim, Mead & White, is possibly the largest, certainly one of the most interesting, of the country resi-ences on Long Island. The buildings crown with their roofs and wers one of the elevations on the northern shore, and cover an nusually extensive area, the outside rectangle measuring approx-nately 280 x 300, and the enclosed courtyard about 200 x 180 feet. he main building of the house proper extends along the southern de of the square, with a hall running through the center from ont to back, and library and dining-room on either side. On the nnecting arms of the building are the guests' suites, and the itchen and service arrangements.

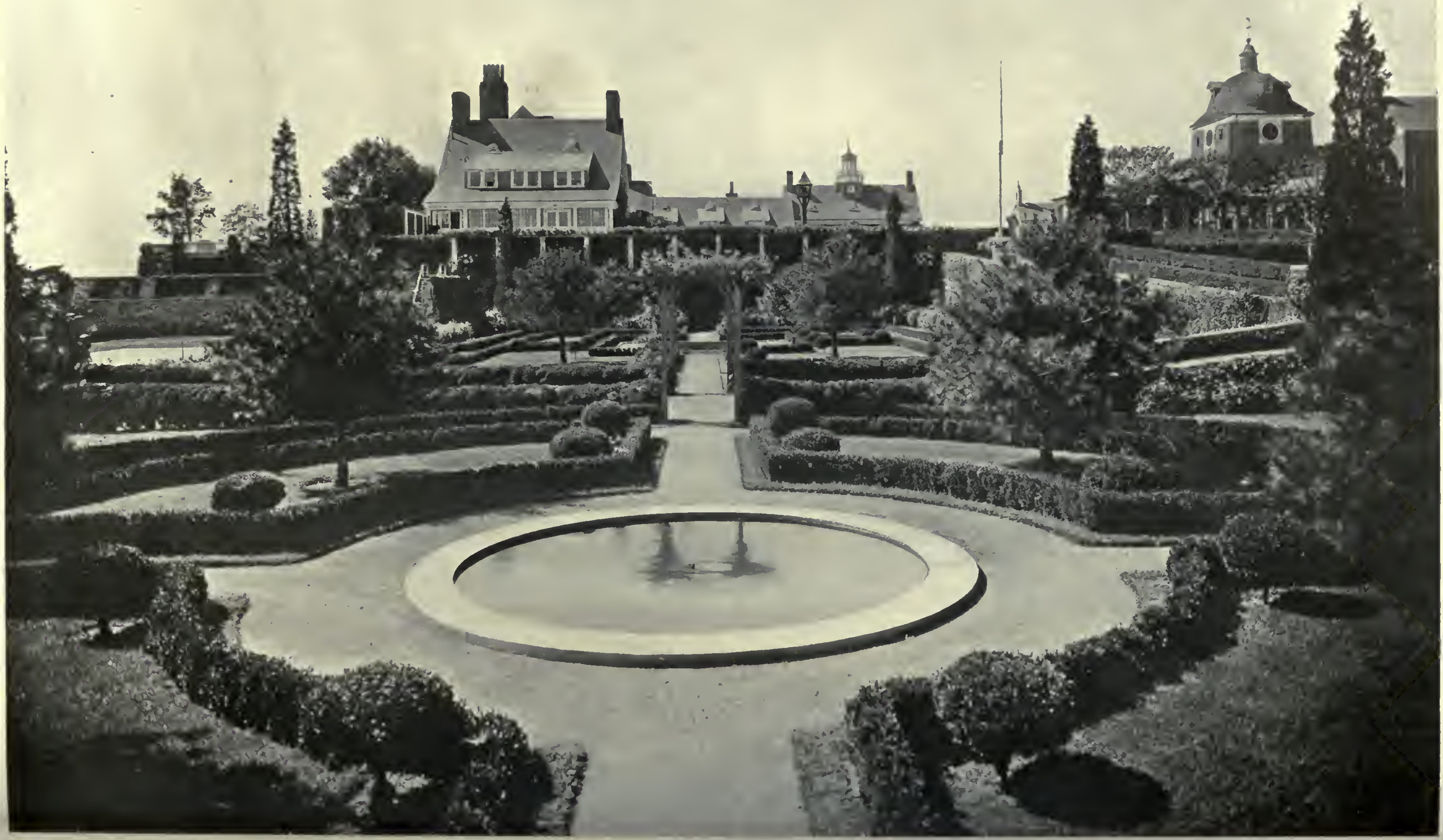
The principal entrance is through the western façade, where the road driveway enters under a large central arch. To the right is e stair leading to the magnificent fifty-foot-long music-room con-cting, through the schoolroom, ith the southern wing. To the ft lie the porter's lodge and the apel. The northern arm of the ctangle has on its axe the water-wer that dominates the entire oup; while to the west lie the essroom, storage-rooms, and undry. Cloisters connect the apel with the adjacent build-gs, and on the court side, north, st, and west, the composition bound together by colonnades. The group presents a most in-uctive and intelligent handling a difficult problem. The ound chosen contained many rying levels, necessitating the st careful study of different vations, heights of ceilings d roofs; the building of ter-es and the communication of irs. The grades of the ground ther complicated the problem designing so large a group of ildings, making them most ficult of treatment without pro-ing an objectionably promi-t and high effect. The archi-ts have adapted the local type of architecture to meet their local ds, taking the old Long Island farmhouse indigenous to the soil their prototype, treating each detail with great simplicity, and rying out every feature with the utmost restraint. The buildings not seem to stand alone in the landscape, but blend into its very tour, with roofs and chimneys breaking the sky-line at varying ghts. The roofs, as well as the sides of all the buildings, with exception of the chapel, are shingled, the shingles being now ed by the weather into an inconspicuous silvery gray. The mings, columns, and balustrades — all of the least decorative e — are painted white. On all sides the effect of the group has n enhanced with carefully disposed greenery. The main front is ly planted on a terrace. Vines clamber up almost every post rail, and trees conceal the less interesting features. Box and et have been profusely employed, until the house and garden n as one. The pergolas and treillage that connect them make relationship of the broad gardens and the buildings most inti-e in character. Box borders every grass-plot and marks each le. Throughout, everything is essentially countrified, simple, homelike. None of it, though built on a most extensive scale and probably at considerable cost, is either pretentious or imposing. It finely illustrates all the possibilities of solving a problem with taste and simplicity. It exemplifies the great chances which lie in the skilful adaptation to great demands of local and unpretentious forms of architecture. And there is a sound soul in the sound body. The interior is even more interesting than the exterior.

No special type or period of architecture has been adhered to. All has been done with strength and simplicity. Too much elaboration would have been offensive. It is English more than anything else, of the type produced by the needs and wants of the country gentleman.

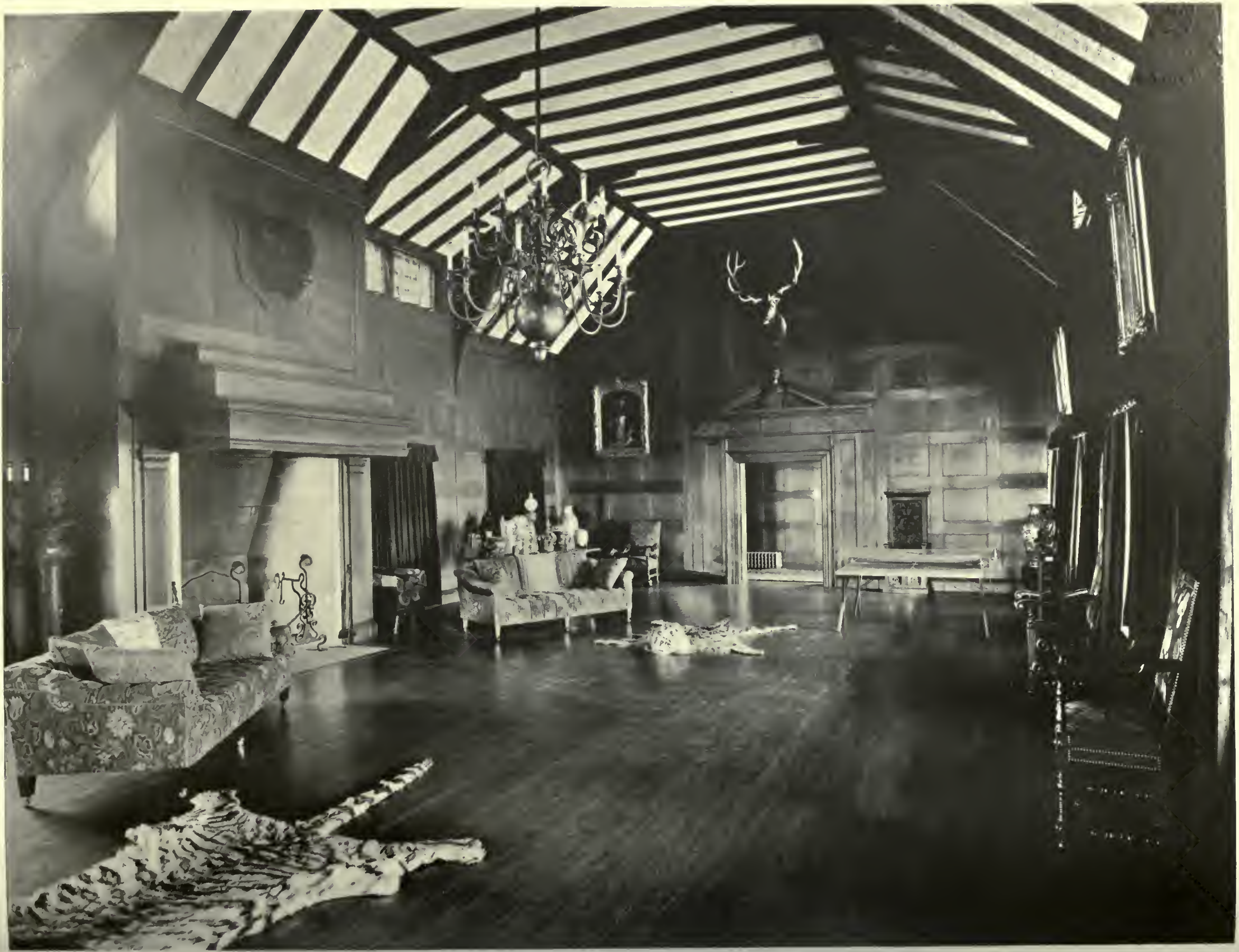
Take the music or ball room. Its walls are completely covered with oak panels of plain unmolded stiles and rails, the fireplace has neither a molding nor a surface carved, the beams and plaster surfaces of the ceiling follow the outer collar-beams of the roof. Take the main entrance-door at its end. The projections of its trim and frame and pediment are of the slightest. It is the refinement of the moldings, the proportions, the intelligent combination and use of the various materials, which produce the felicitous effect. In the principal rooms the ceilings have been treated in the old farmhouse manner. The true constructional beams have been employed to obtain the effect; and the great surfaces of the larger joists, as deep as sixteen inches in the wider spans, have been rough-adzed — as in the old days before saws and planing-mills. The floors have been laid of irregular widths of inch-thick planks, varying from six to sixteen inches wide. Their lengths have been nailed by wooden pegs, their joints left wide apart, and caulked as the deck of a boat, to allow for the swelling and contraction inevitable in such large surfaces. The treatment of the woodwork and fireplaces is noticeable. Neither varnish nor high gloss has been employed. The woodwork has been left practically "natural," or very slightly stained and waxed. The fireplace openings are effective because of their huge size instead of by surrounding carving. A man can stand erect inside their deep splays, which are merely crowned by a few molded courses and a little pleated petticoat of gray linen. Every detail is carried out in a similar manner. The doors have the old-fashioned iron locks; the cornices consist of a simple wooden frieze carrying around the lines of the deeper beams. The moldings are without carved ornament, as are also the trims and rails. The library, too, is absolutely unarchitectural. One feels it is essentially a room in which to read and study. There is not a trace of distracting wall-paper or of shelves to carry worthless knickknacks. The cornice-molds have been brought forward to the face of the shelving, which runs from floor to ceiling, so that the cases are unnoticeable. The backs of the books make the effect, produce the color, and provide the wall-surfaces of the room. No paneling or Spanish leather could have done it so simply and so well; no laboriously studied cases with paneled pilasters and glazed and muntined doors would have looked as consistent nor as dignified.



Key Plan of Building Group.



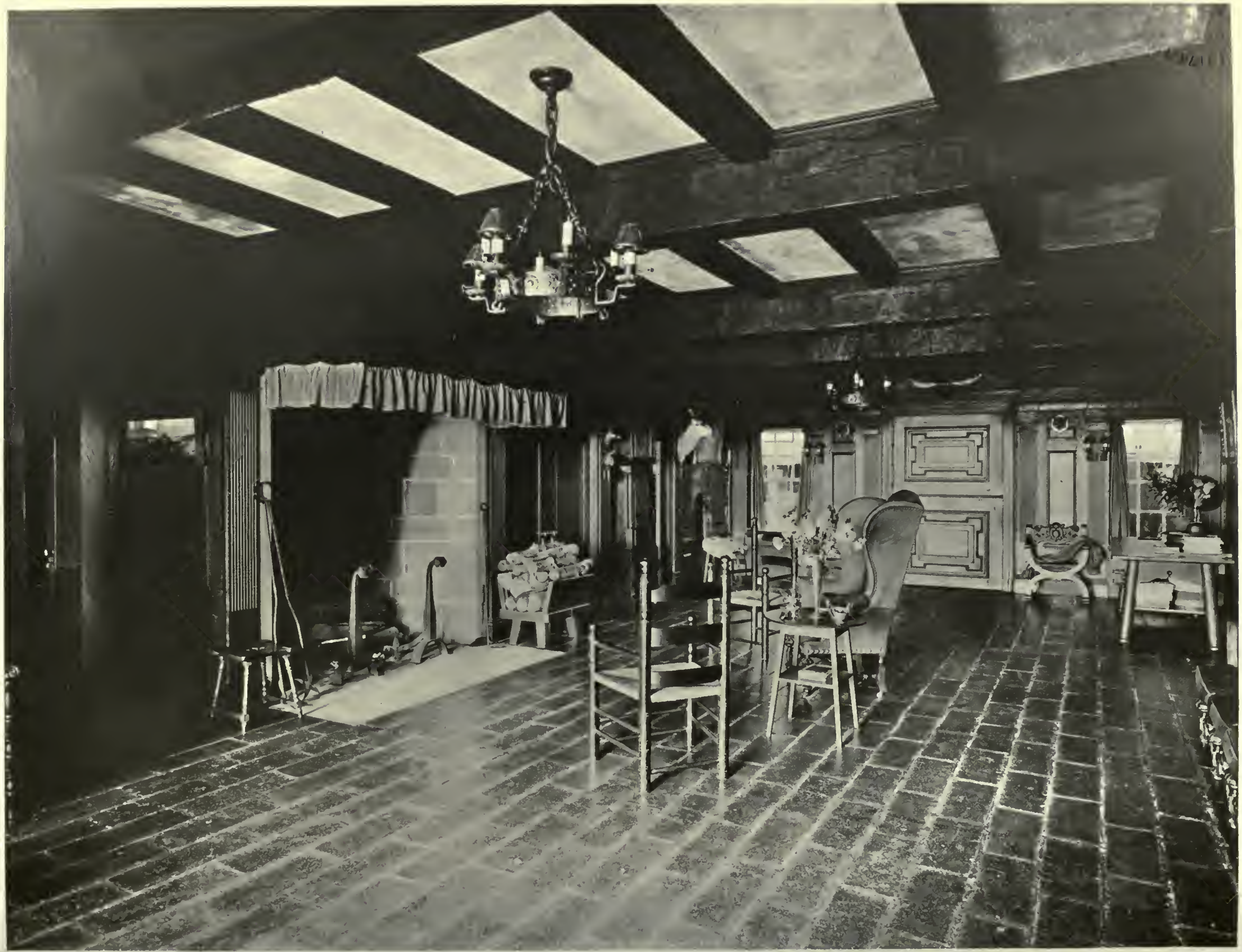
GARDEN LOOKING WEST



MUSIC-ROOM.

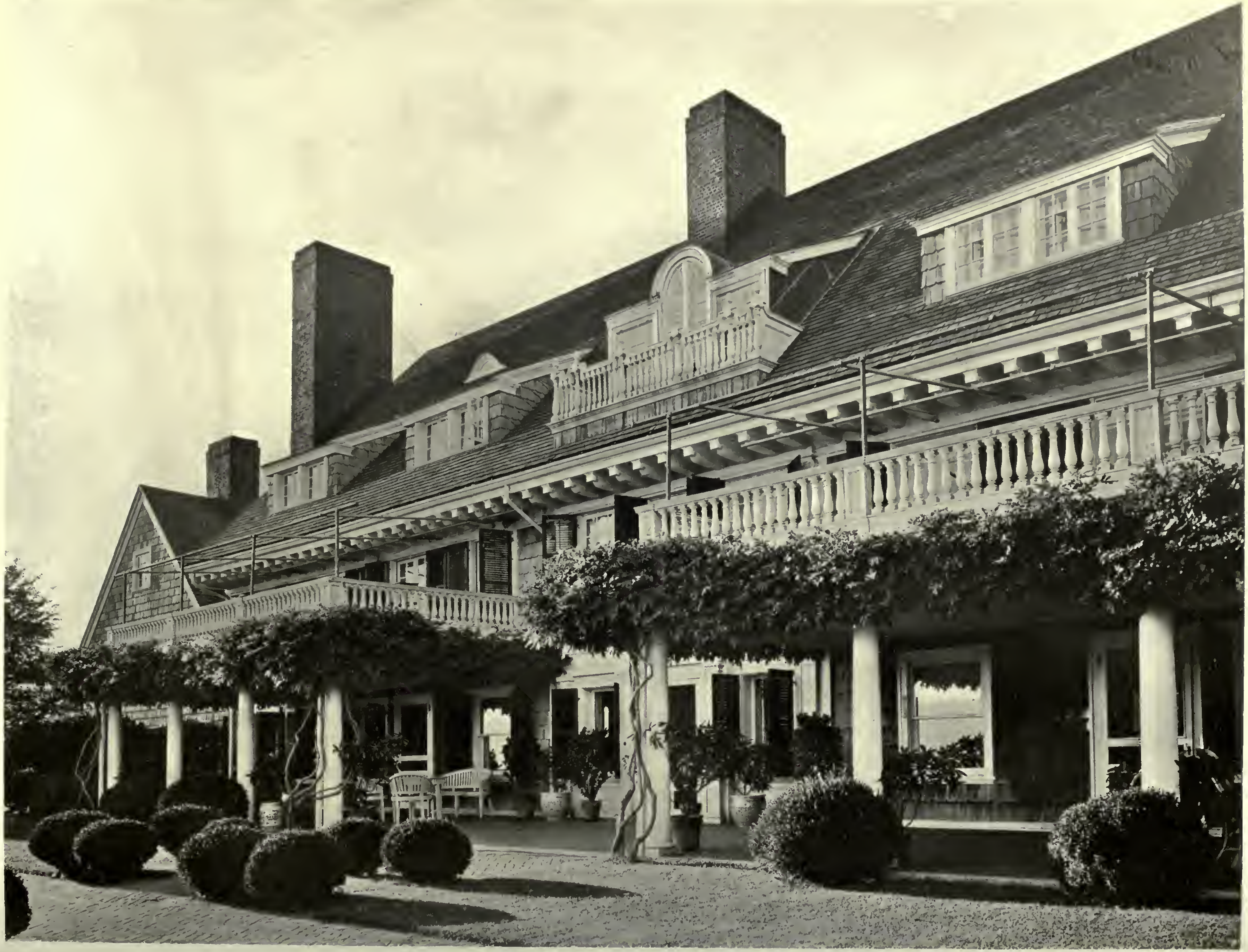
E. D. MORGAN RESIDENCE, WESTBURY. L. I.

McKIM, MEAD & WHITE, ARCHITECTS.



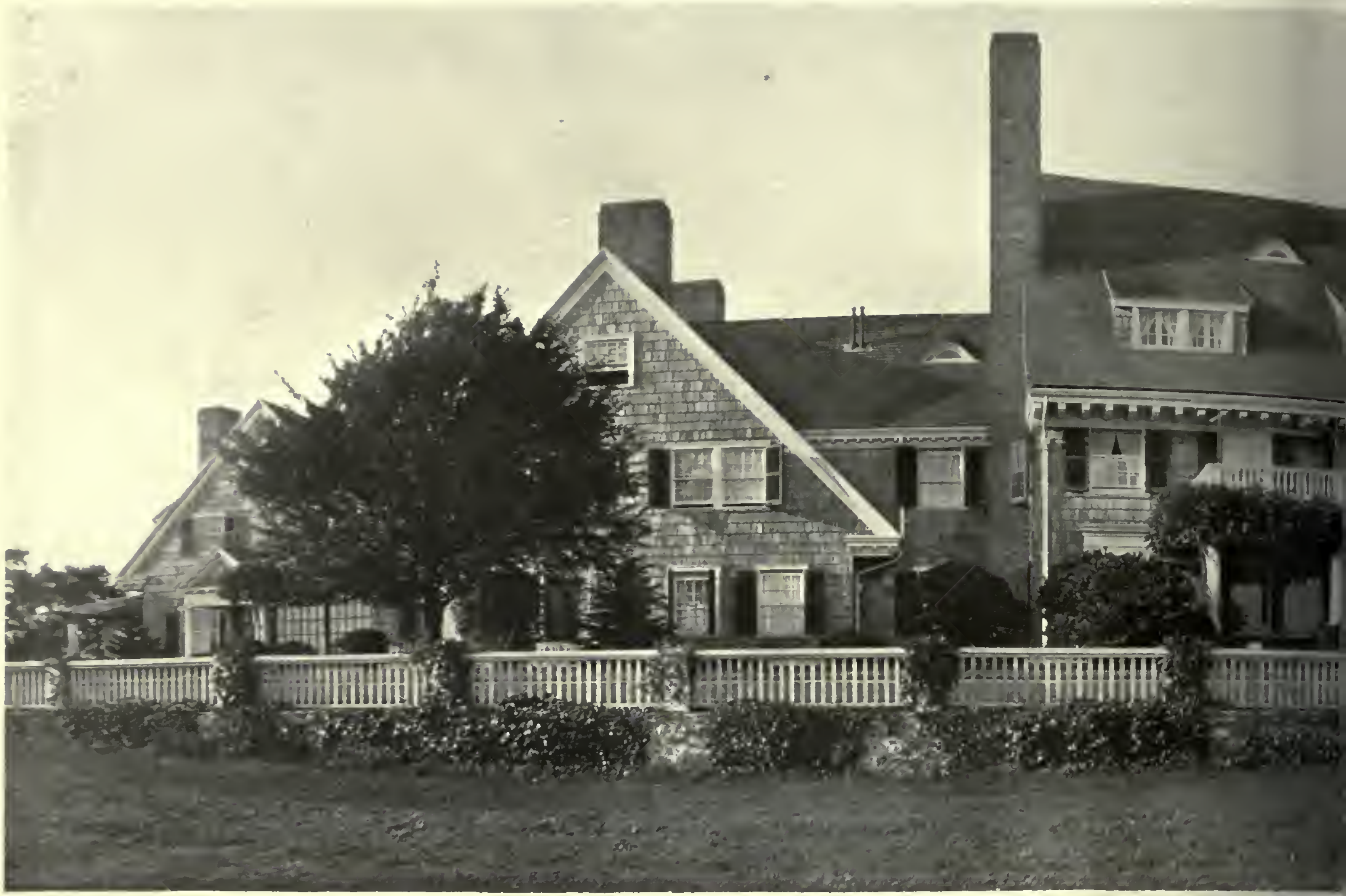
HALL.

E. D. MORGAN RESIDENCE, WESTBURY, L. I.



SOUTH FRONT.

E. D. MORGAN RESIDENCE, WESTBURY, L. I.



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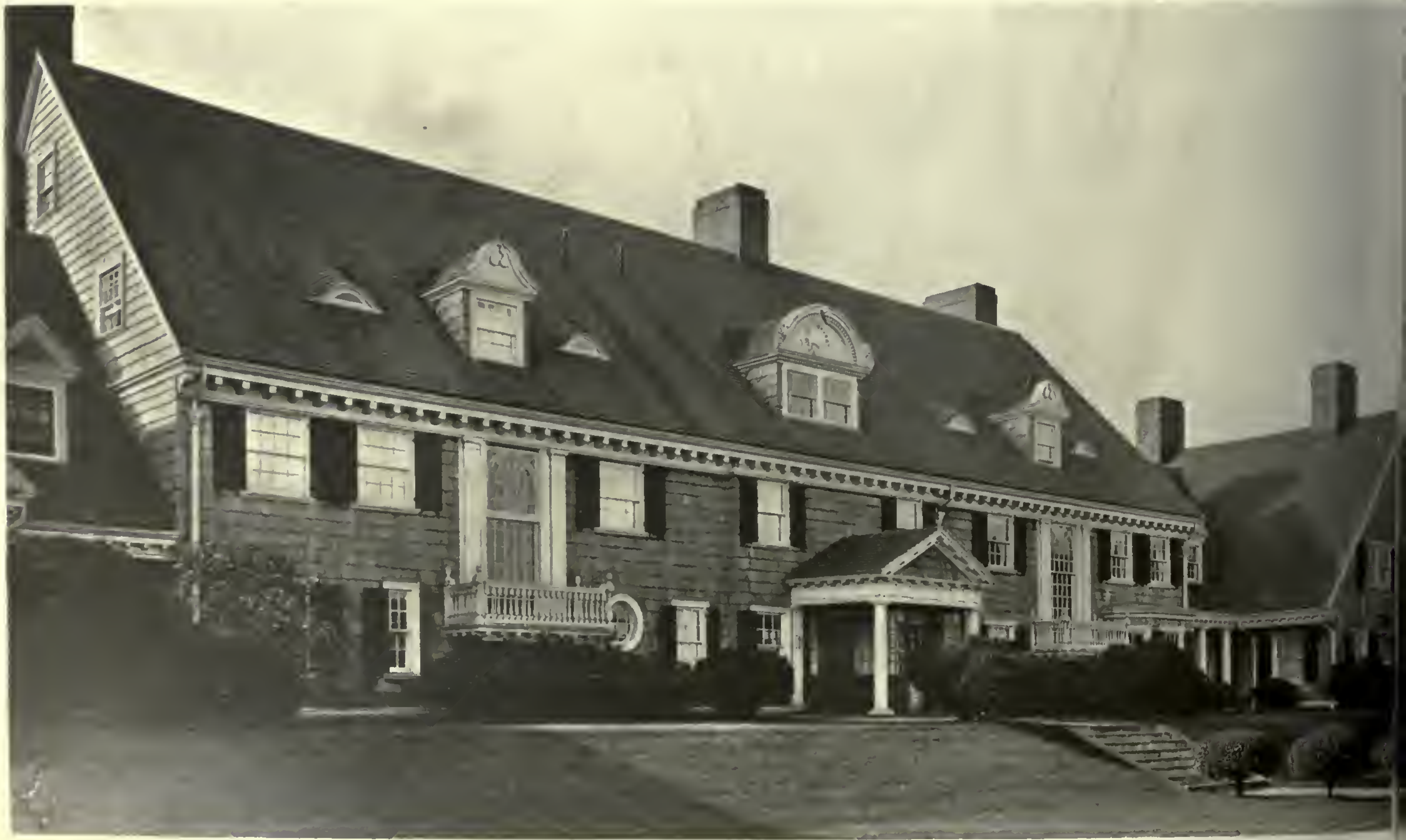
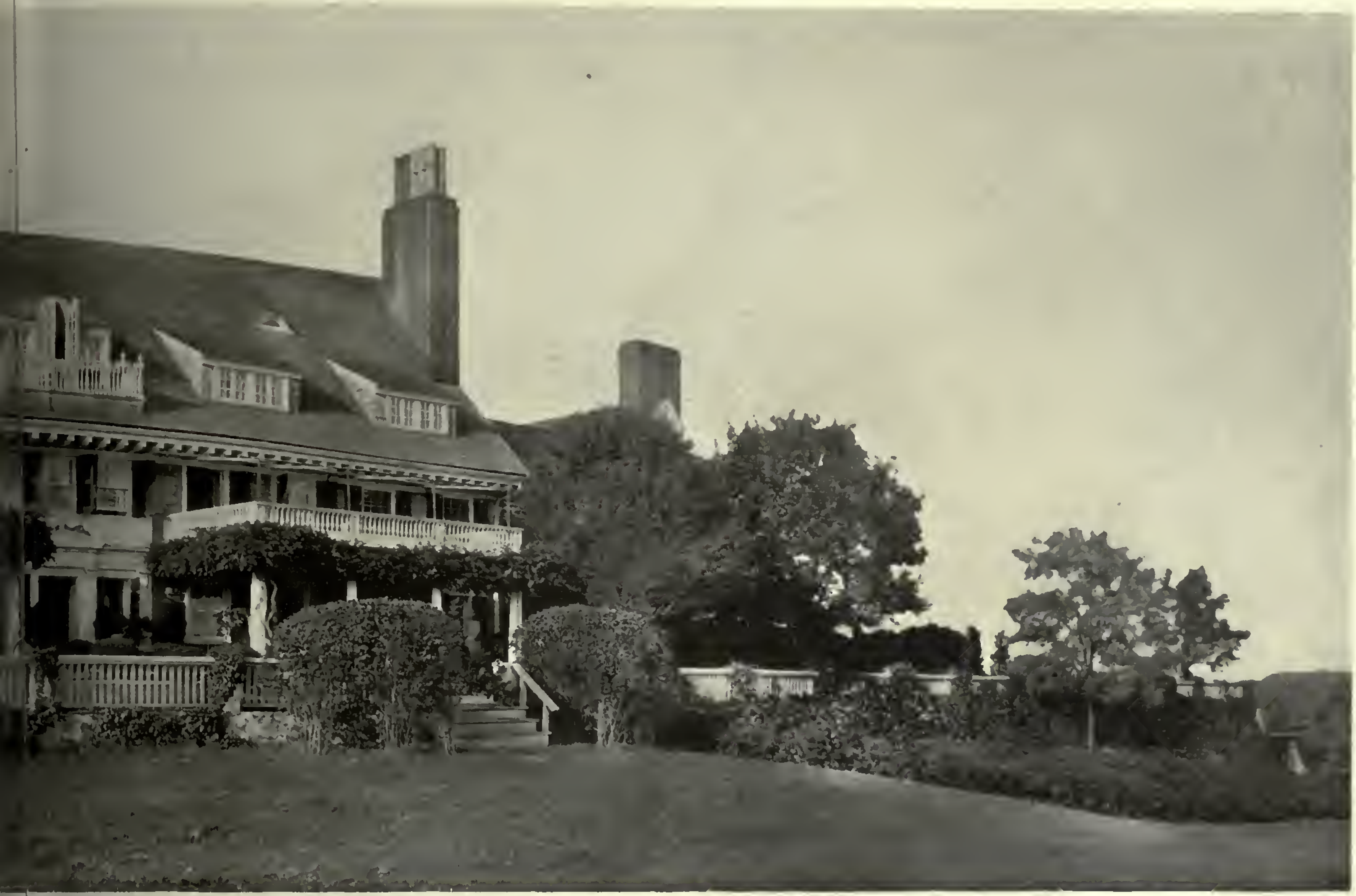


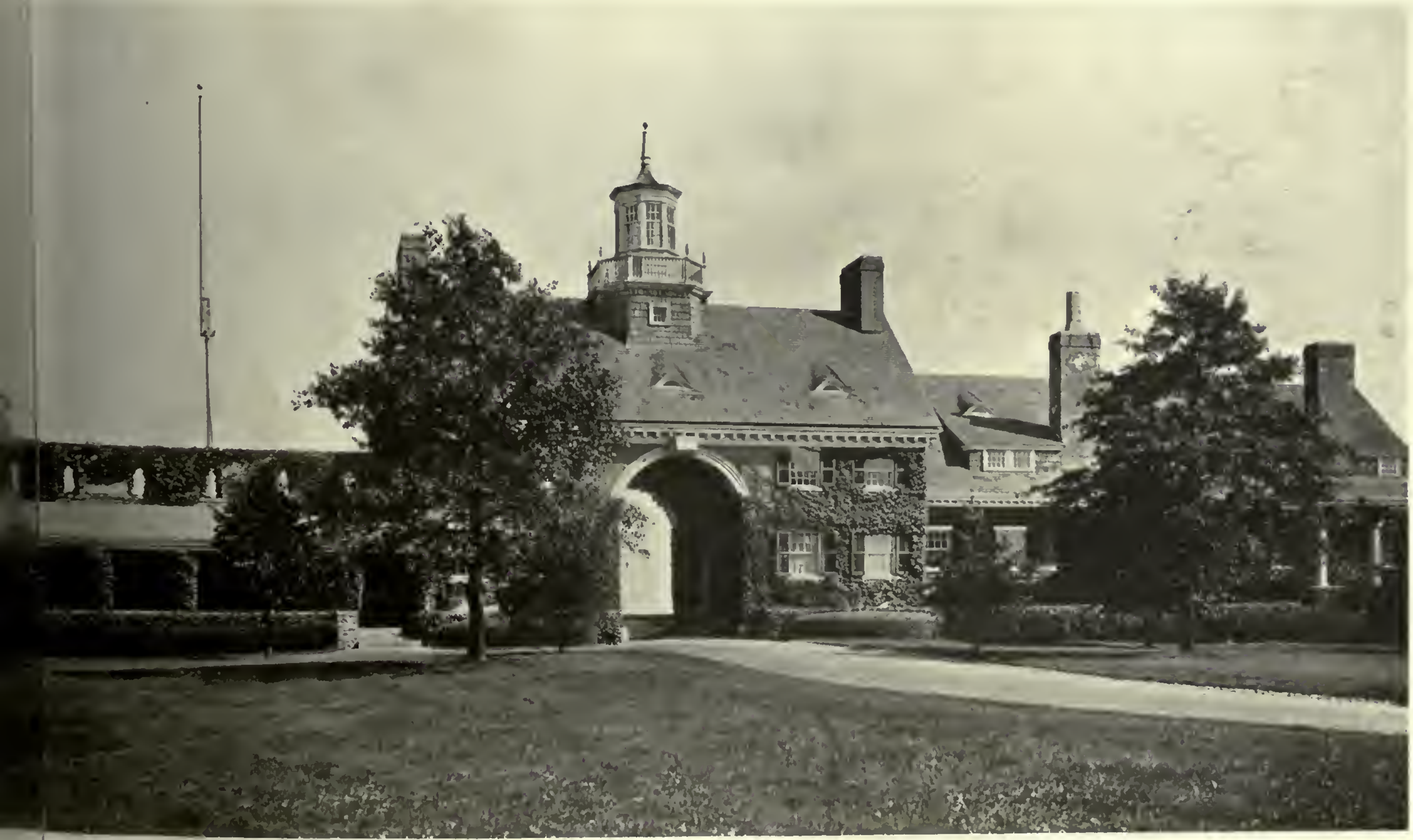
COURTYARD, ENTRANCE FRONT.

E. D. MC

Mc



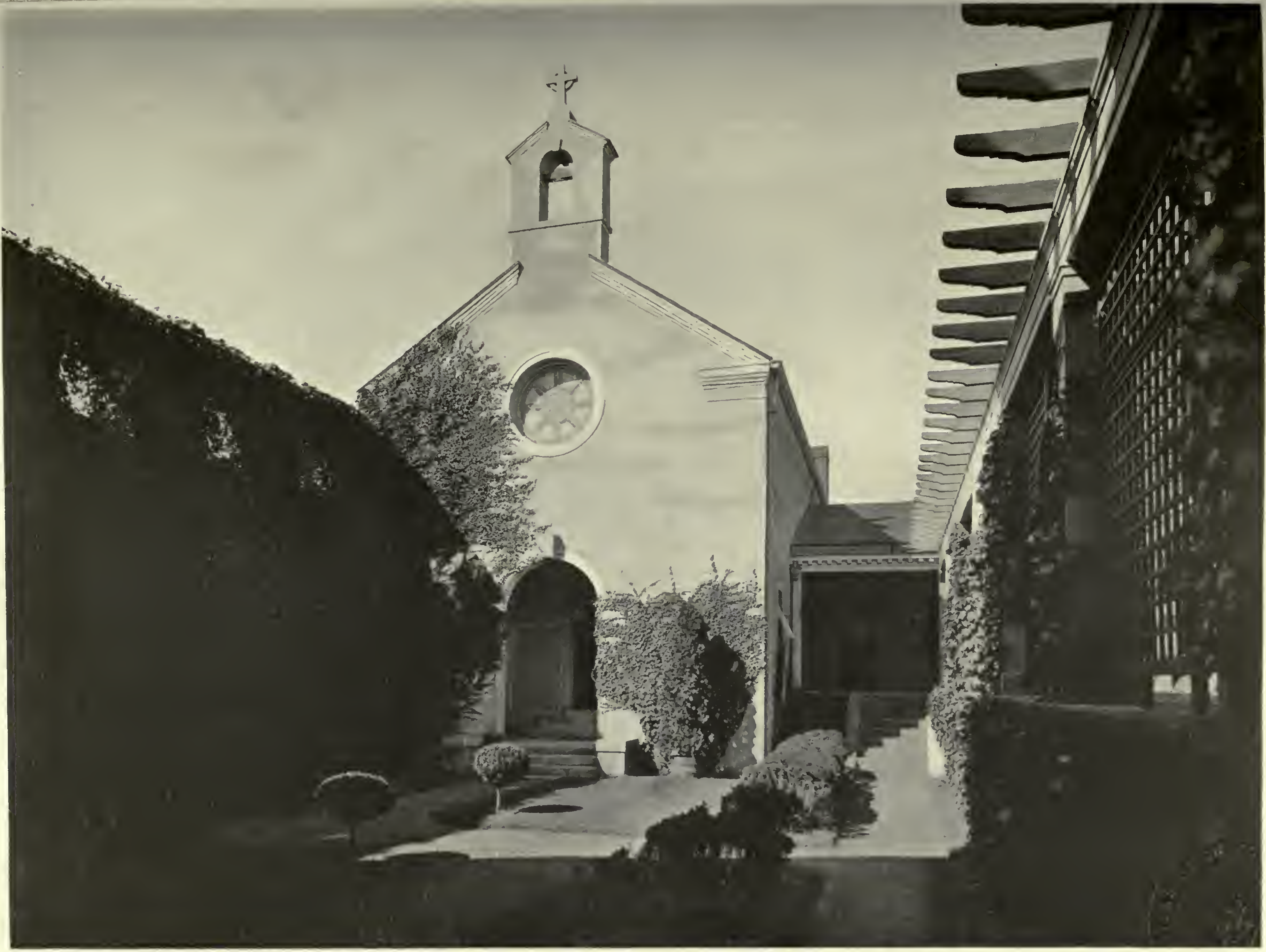
HE NTIRE GROUP.



STBUF, L. I.

IECTS

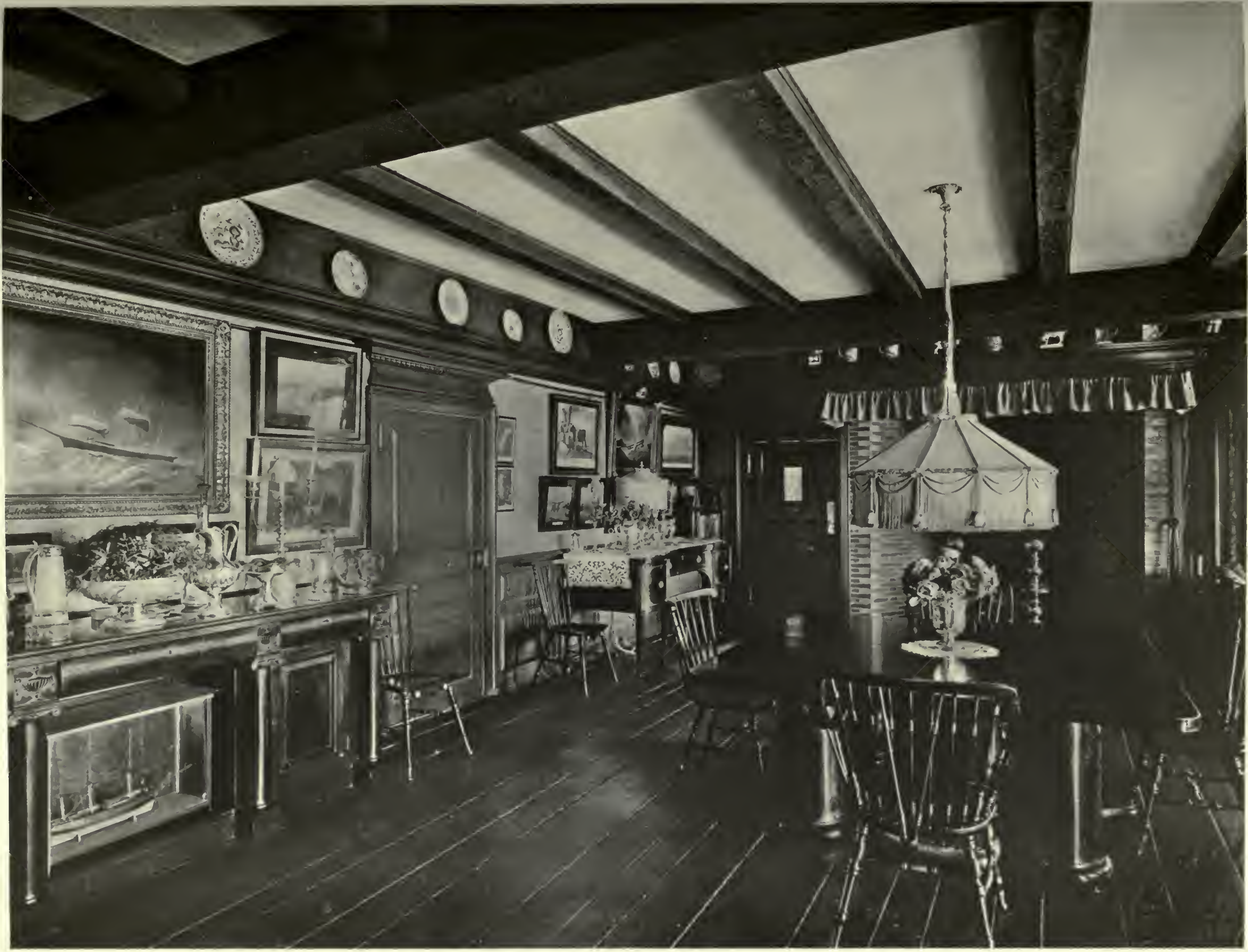
ENTRANCE TO COURTYARD.



CHAPEL AND CLOISTER.

E. D. MORGAN RESIDENCE, WESTBURY, L. I.

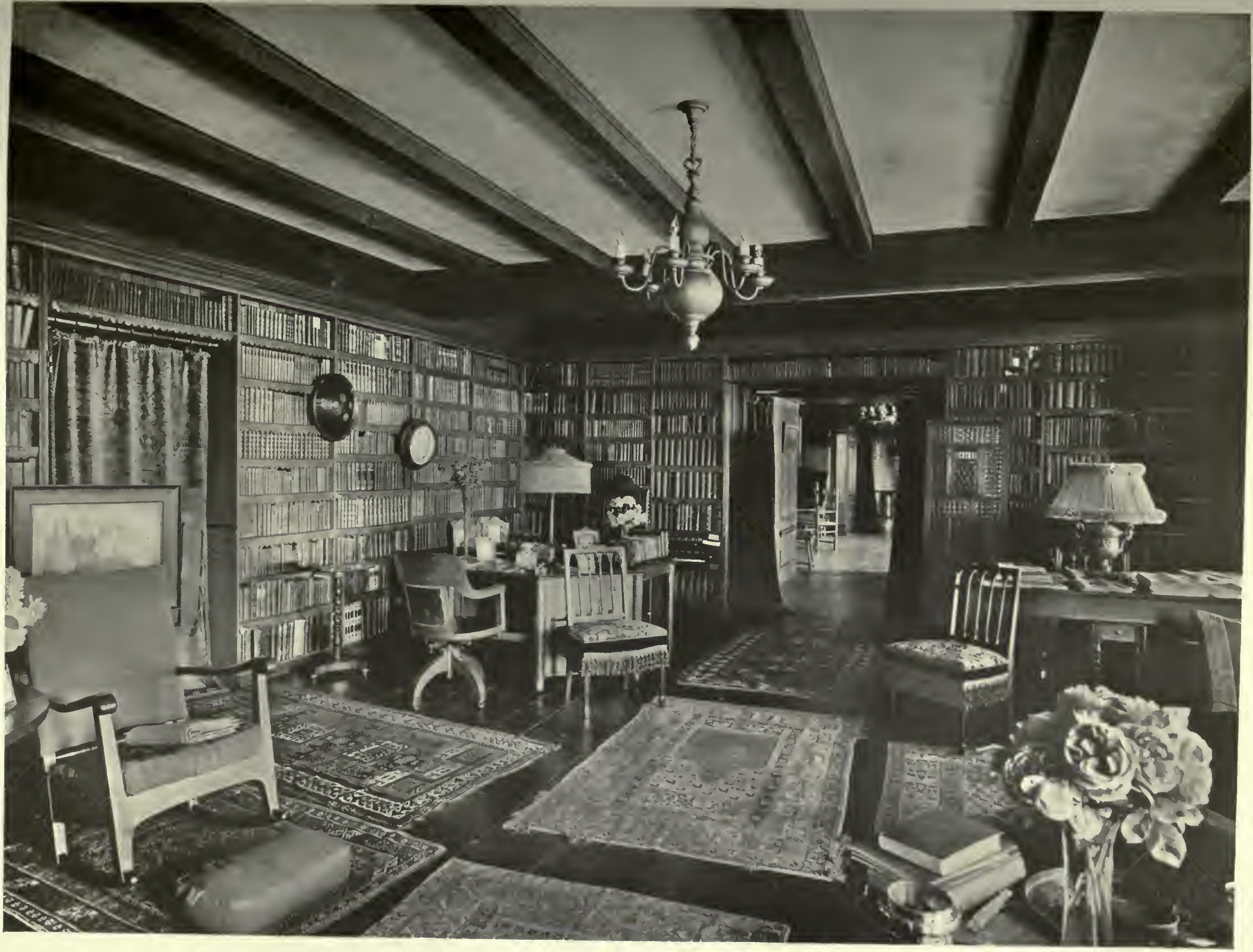
McKIM, MEAD & WHITE, ARCHITECTS.



DINING-ROOM.

E. D. MORGAN RESIDENCE, WESTBURY, L. I.

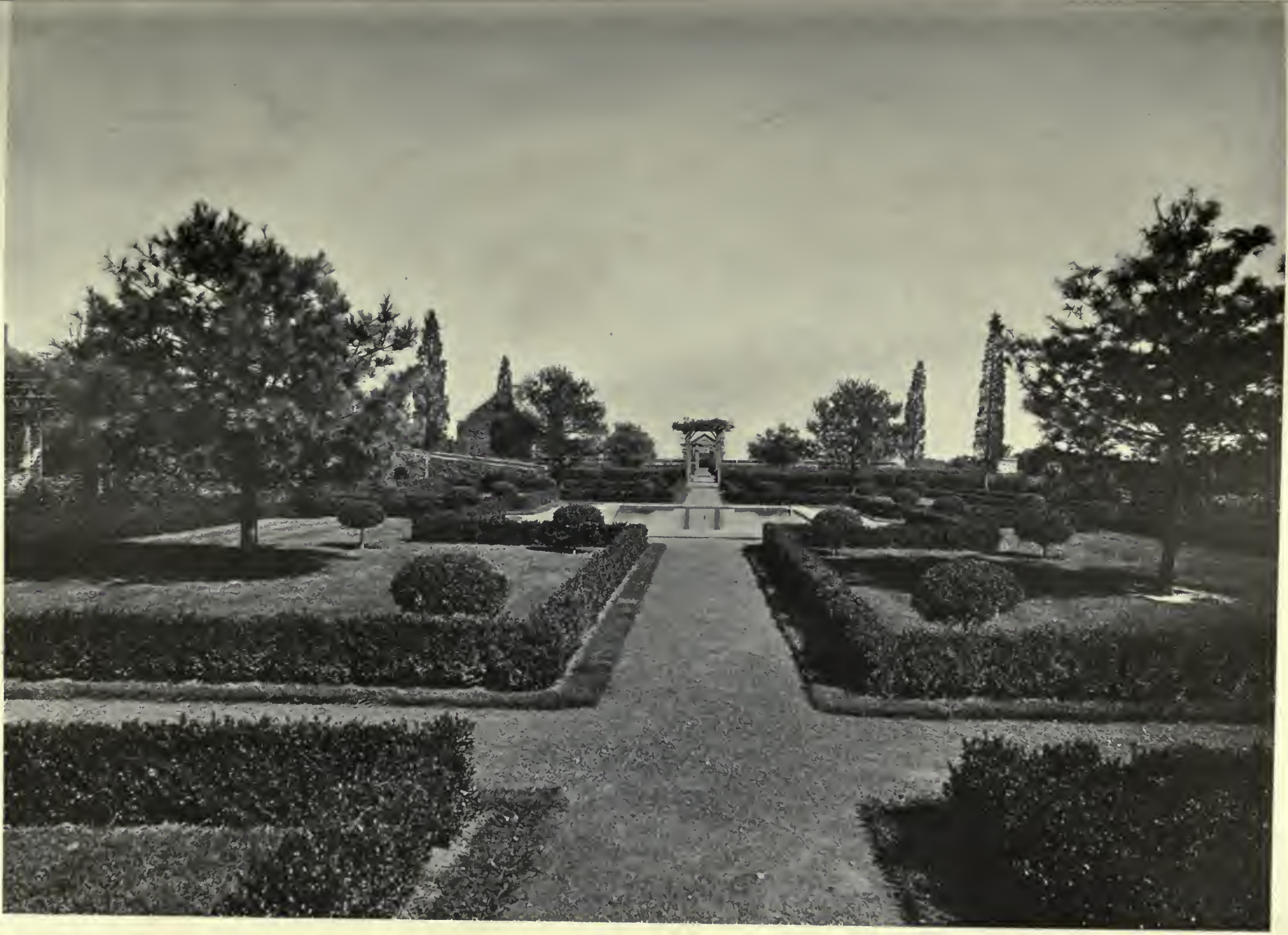
McKIM, MEAD & WHITE, ARCHITECTS.



LIBRARY.

E. D. MORGAN RESIDENCE, WESTBURY, L. I.

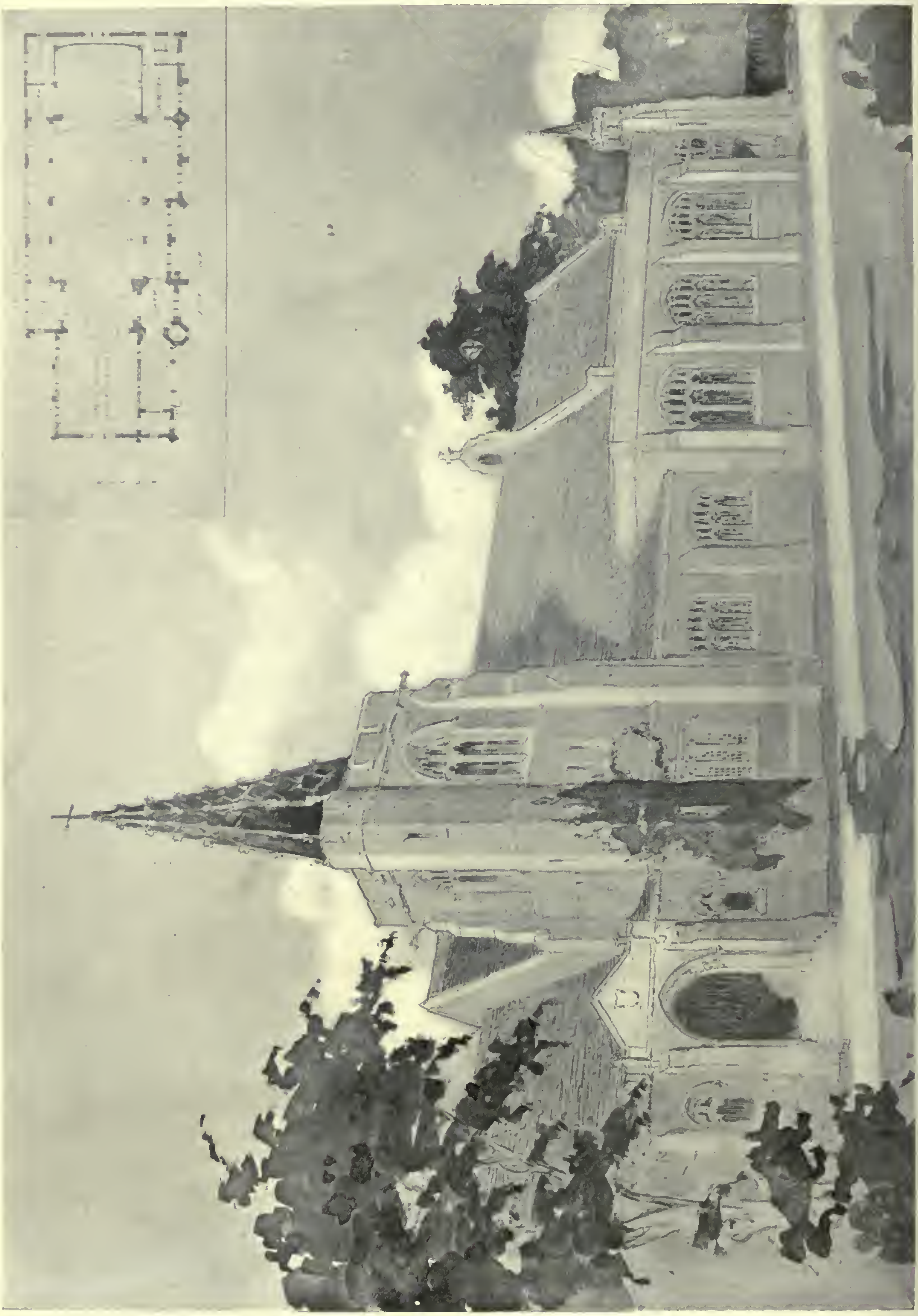
McKIM, MEAD & WHITE, ARCHITECTS.



E. D. MORGAN RESIDENCE, WESTBURY, L. I.

GARDEN, LOOKING EAST.

McKIM, MEAD & WHITE, ARCHITECTS.



THE CHURCH OF THE ASCENSION, ROCHESTER, N. Y. ADDISON B. LE BOUTILLIER, ARCHITECT.

The Architectural Review

VOLUME XIV. NUMBER 9

SEPTEMBER, 1907

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PLATES

LATES LVII.—LXIV.—RESIDENCE FOR E. D. MORGAN, ESQ., AT WESTBURY, L. I. (PHOTOGRAPHIC VIEWS). McKIM, MEAD & WHITE, ARCHITECTS.

SO much has appeared in the public prints firmly fixing a major part of the responsibility for the now notorious Pennsylvania State Capitol steal upon the shoulders of the "architect," M. Huston, that it is well for the public credit of the profession — if surprising — to find the standing of that gentleman and his ght (?) to the title "architect" so clearly and comprehensively ated as it is in the leading article contributed to the October umber of *Everybody's Magazine* by Mr. Owen Wister — himself Philadelphian, if report speaks true.

After a résumé of the extravagant items of the charges, a tersely ndensed history of the Pennsylvania Treasury and of Mr. Quay — the reason for the impossibility of separating the two accounts soon apparent — there prominently appears a picture of "the chitect Huston," whose youth, self-assertive confidence, and eaginous certainty of himself are all equally evident at a glance.

There next follows a terse account of the method of deciding on e architect and accepting plans, that cannot be better than dictly quoted: "By Act of April 14, 1897, provision had been made r the erection of a new Capitol building, and $550,000 had been e appropriation limiting its structural cost. Eight prominent chitectural firms were invited to compete. Suddenly the comttee revoked its program. From the political blur of all this erges a new competition — everybody cordially invited. But e Institute of Architects passed a formal resolution, forbidding y of its members to deal with the politicians and their Capitol. ere was now built the $550,000 Capitol, a brick shell evidently eant to be temporary, as it was. By Act of July 18, 1901, a Capil Building Commission was created 'to construct, build, and mplete the State Capitol,' the total cost not to exceed $4,000,0. Significant indeed is the proviso that none but Pennsylvania ahitects would be eligible. A third competition was now invited, . Ware, of Columbia University, to perform the office of professnal adviser. No architects of standing entered this competition, a over its finish gathers a blur — that blur which invariably souds all crucial moments in the doings of the Quay political ospring. We are now entering the crowded intricacies of this lg and well-prepared plot. Out of the competition blur emerges Hston, whose premature boast that he was to be chosen architect spils the appearance of the simulated competition. Against this cice of Huston the Institute of American Architects formally ptested. No notice was taken of this protest. On his entering th competition, Huston's resignation from the T-Square Club w requested, and accepted — but he had got the Capitol, and th Capitol had got him, an inexperienced novice, and consequntly sure to be amenable to the suggestion of those who had so diinguished him."

ot quite so clear is a later statement that "Governor Pennypacker secured Huston for his board" (the Board of Public Grounds and Buildings, under whose direction the Capitol was furnished) "for the consideration of four per cent upon everything." Rather a confusing statement this; but as, at the much expanded prices that prevailed, this "four per cent" meant actually a commission equal to fifty per cent — and more — of the ordinary prices of these various furnishings, it will be seen that, after all, this apparently small commission was, indeed, well beyond the dreams of avarice! Mr. Huston's manner of running his office and obtaining estimates on his plans and specifications (which the article next describes) may appear more remarkable, perhaps, to the public; who are here better acquainted with the customs and methods in general practice, and so they can the more readily comprehend the real circumstances.

Mr. Wister further says, perhaps better than he knows, "The Capitol — outside — looks as much like other Capitols as any banana looks like the rest of the bunch!" (We fear this rude statement might be applied with equal truth to the unnumbered Classic churches of modern Rome!) "Inside, it is a monstrous botch of bad arrangement, bad lighting, bad ventilation, and the most bloated bad taste." (From this he hastens to except Miss Oakley's beautiful paintings, Mr. Mercer's titles, and the work of Van Ingen and Barnard — pray, why not of Abbey?) While his characterization of the standard of taste of the common people, to whom the building is expected to appeal, that follows, is, for its probable truth and exactness, to be read more with tears than with laughter. The building's "total lack of individuality and distinction, its great aimless bulk, its bilious, overeaten decoration, its swollen bronzes, its varicose chandeliers, express their" (the common people's) "notion of the grand and the desirable, . . . the impressive, superb, and the beautiful!"

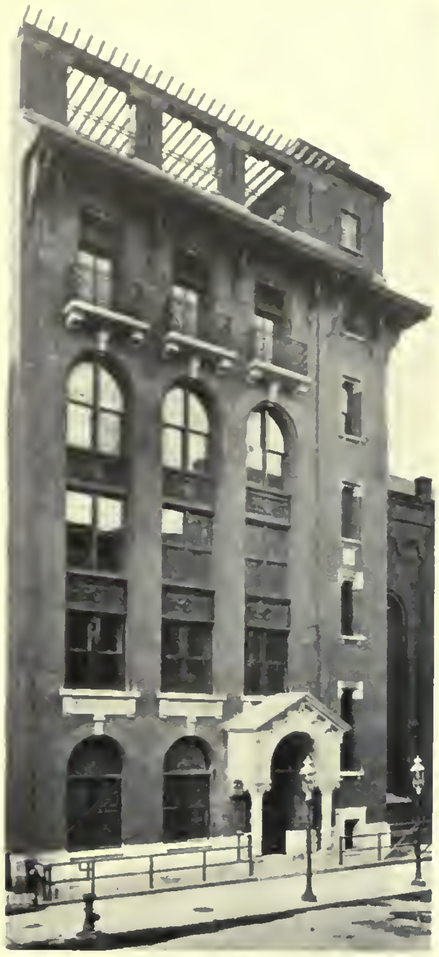
This story's moral lies plain to view: A young man of great ambition deliberately planned for himself a career in which he proposed to be bigger than his profession, with the result that before middle life he is utterly discredited and in the shadow of the penitentiary. The men who have known Huston since he began to practise recall his contemptuous references to those who wasted their time at Architects' Conventions and club meetings, when they might better be "getting next." They remember his bombastic interviews and speeches, one in particular, "Religion in Stone," and they now remember with amusement his apparent success.

His vulgar building speaks for itself; and out of the scandal which this monument to his ignorance has aired, the people of Pennsylvania may learn that there is a chance of better results when the profession endorses a building-scheme than when it publicly protests, as it did in no uncertain terms during the first year or two of the preliminary stages of this work!

FROM recently compiled statistics it appears that, outside of the largest cities — instanced by New York and Chicago — where the amount of stock transactions raises them to the importance of "money centers," there has been a general improvement in building conditions. In thirty representative cities building permits taken out in August equal a value of $18,462,528.00, distributed among 7,482 buildings — a considerable increase over the $17,408,774.00 cost of the 6,883 buildings started in August of the previous year. Even more indicative are certain figures obtained by contrasting the building permits granted in Greater New York with totals obtained from forty-three other cities for the month of July, the average building gain among the latter being 4% over July of 1906, while the building permits in Greater New York show a decrease of 20%!

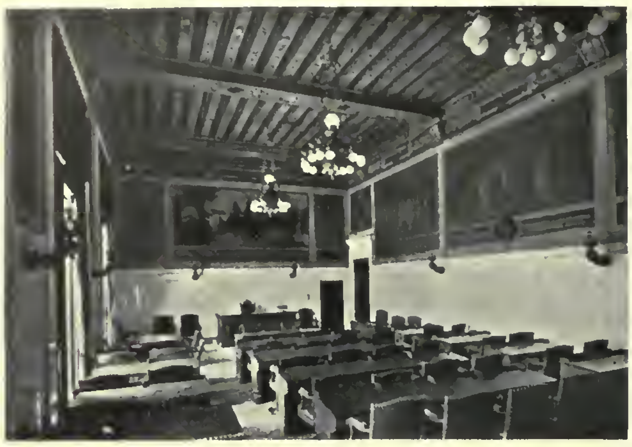
The fact is, that while the larger interests and the stock-market centers have become unsettled by the artificial juggling of the market, throughout the country, especially in those sections far removed from this unstable business (?) barometer, the continued gradual increase of building-operations indicates the steady gain in prosperity that is the fact! Outside of government work (the near approach of a general election always presages large appropriations for buildings in the home districts of Congressmen and Representatives standing for reëlection), it is therefore not surprising that while "fewer large structures" are going up, "an increased number of smaller buildings" are in process of construction.

(From "The Brickbuilder.")



Madison Ave. Church Parish House, N. Y.
Butler & Rodman, Architects.

(From "Architecture.")

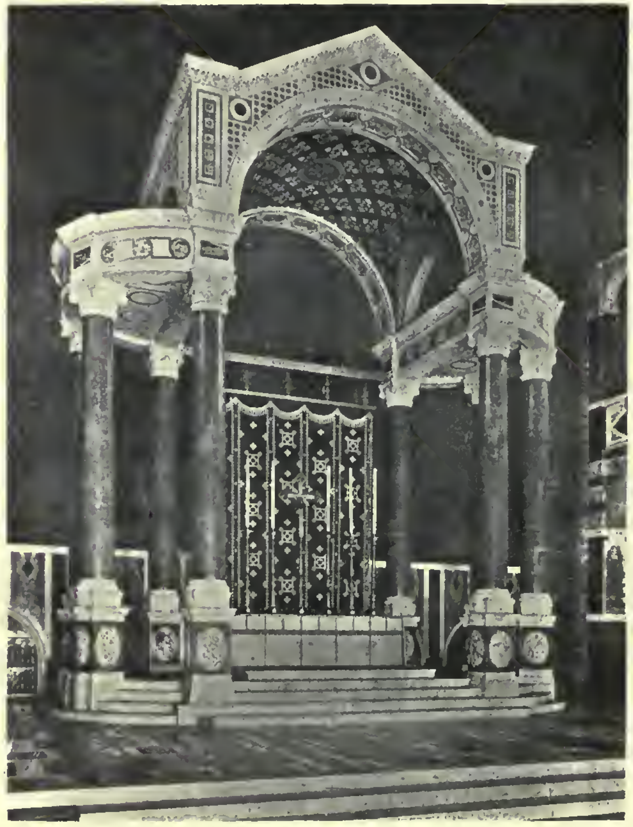


Interior, Essex County Court House, Newark, N. J.
Cass Gilbert, Architect.

Current Periodicals

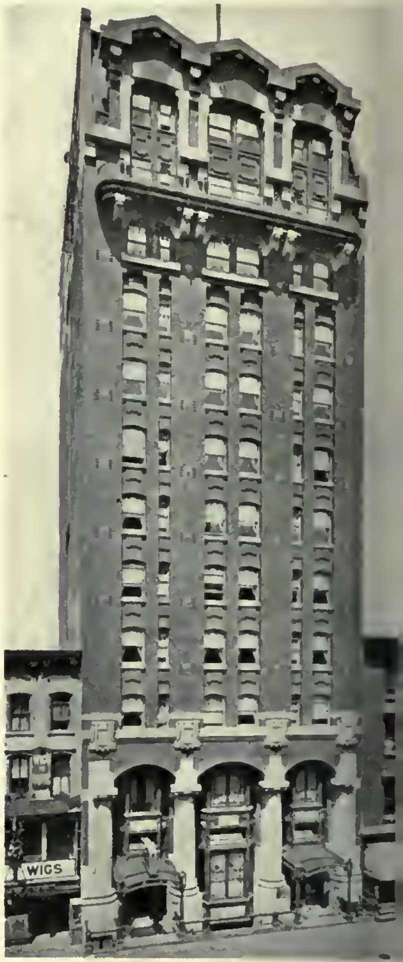
A Review of the Recent American And Foreign Architectural Publications

(From "The Architect," London.)



Baldachino, Westminster Cathedral.
The late J. F. Bentley, Architect.

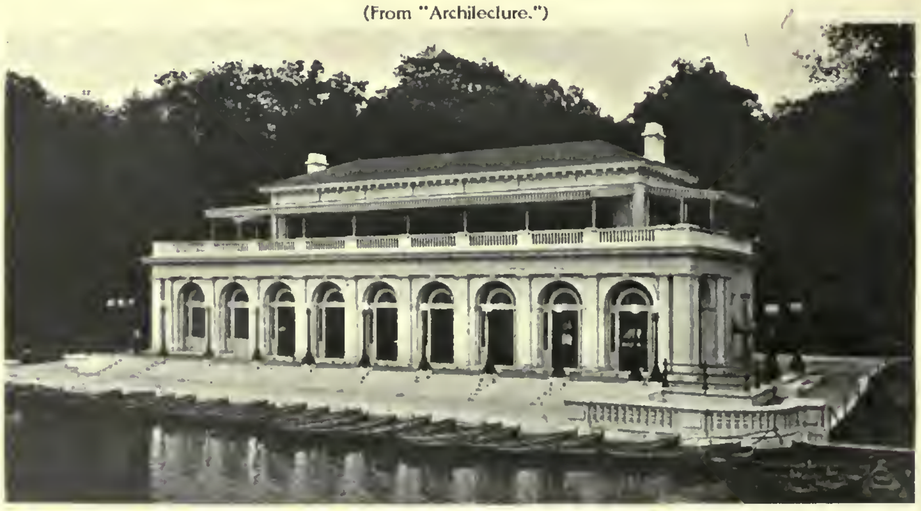
(From "The Brickbuilder.")



"Hermitage" Hotel, Seventh Ave., NewYo
Robert D. Kohn, Architect.

THE first and third prize designs in the open, or preliminary, competition for the International Bureau of the American Republics, Washington, are published in *Architecture* for August. There is a manifest effort in the first of these schemes to carry out something of the idea indicated, if we remember correctly, in the invitation to the competition, and so give a suggestion of Spanish-American architecture. It does n't seem to us, however, that in its published form recourse has been had to the more admirable category of the Latin-American vernacular. As for the second design, tile roofs and window-grilles seem to be about the only concession to this request that has been made. The plan, however, appears more interesting and characteristic than that of the premiated scheme.

(From "Architecture.")

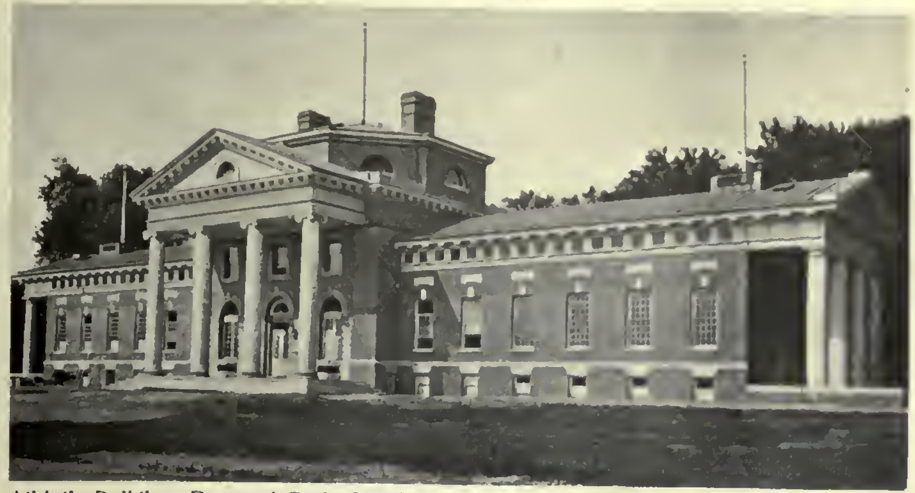


Boat-house, Prospect Park, Brooklyn. Helmle & Huberty, Architects.

Various views of the exterior and interior of Mr. Cass Gilbert's Essex County Court House, Newark, N. J., follow, one of which we reprint. A particularly effective building is the Boat-House in Prospect Park by Messrs. Helmle & Huberty, well composed and admirably thought out. Messrs. Palmer & Hornbostel's competitive design for t
St. Louis Public Library is publishe
and as well the plan and perspective
the same architects for a propos
stadium, etc., for Columbia Universi
In the latter case, the work is ma
festly an effort to use reinforced co
crete on structural and logical lines.

Messrs. Warren & Wetmore's stabl
in West Fifty-fifth Street, New Yo
Messrs. Carrère & Hastings's offi
for an Insurance Company, Mess
Butler & Rodman's Baptist Pari
House, and Mr. Robert D. Koh
Bachelor Apartment-House, all pu
lished in *The Brickbuilder* for Augu
are vigorous and modern essays
composition and proportion. None h
any conspicuous leanin
toward any recogniz
style, which is by
means a bad thing, b
each is handled freely a
independently, wit
careful regard to adap
tion to function. Pers
ally, the colossal scale
the upper portion of t
apartment-house do
not appeal to us, but t
main wall-surface is
mirable and the b
vigorous and convinci
Messrs. Peabody
Stearns' Weld Bo
house, and their al
gether charming r

(From "The Brickbuilder.")



Athletic Building, Prospect Park, Brooklyn. Helmle & Huberty, Architects.

lence in Tarrytown, New York, Mr. B. W. Morris's house in Newrk, N. J., Mr. Horace Trumbauer's house and table in Penllyn, Penn., nd Messrs. Helmle & Huberty's Athletic Building in Prospect Park, Brooklyn, are nore conservative in heir stylistic anteceents, but each is worked ut with great refinenent and erudition.

Messrs. Chittenden & Cotting's house in Deoit, published in *The merican Architect* for ugust 3, is still another example of thoughtful Georgian design; nd while there are several other instances of good domestic work this magazine for the month, its chief value lies in a number f photographs of the altogether wonderful architecture of Siena.

From *The Inland Architect* for August we republish a photoraph of Mr. J. S. Barney's interesting and extremely individual ll Saints Church, Richmond, Va.

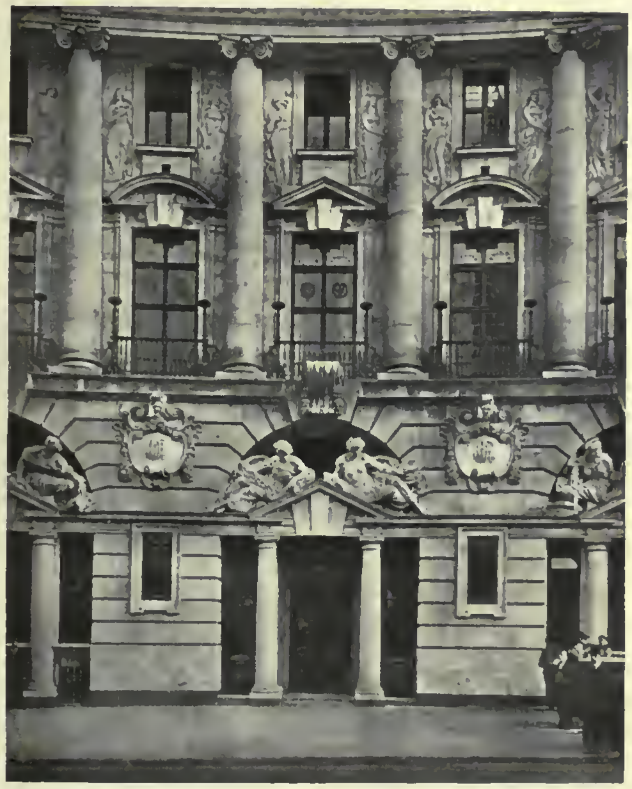
Many of the competitive designs for e St. Louis Public Library are printed *The Western Architect* for August. Ir. Cass Gilbert's splendid plan is stantly convincing, but the elevation rdly seems to live up to the promise the plan itself, though this defect ay easily be corrected by further udy. None of the designs seems holly successful, so far as exterior eatment is concerned, all being rather ld and uninteresting.

The bank buildings of Baltimore rm the subject of the leading article *The Architectural Record* for August. early all of them are of the modern e-story type, and good, bad, and indifferent as the case may be; among the former ranking most certainly Messrs. Taylor & Knowles National Mechanics Bank, Messrs. Baldwin & Pennington's National Bank of Baltimore, and Messrs. Sperry and York & Sawyer's Provident Savings Bank. Mr. Cass Gilbert's West Street Building is also illustrated, and there is a very interesting illustrated article on an ancient model of the little Church of St. Maclou in Rouen. The Architectural School of Harvard University takes its place in the series of papers of the different schools of architecture and contains a large number of illustrations of the work of recent students.

Christian Art for August has a fine frontispiece of St. Dominic from the photograph of Giovanni Bellini, elaborately illustrated articles on church embroidery, fonts, and Doré Abbey, and a complete set of the singularly beautiful plans and elevations submitted in the Union Theological competition by Mr. Cass Gilbert. The plan is unquestionably one of the most effective thus far published, and the elevations are of a vivid type of modern Gothic that is competent to the last degree.

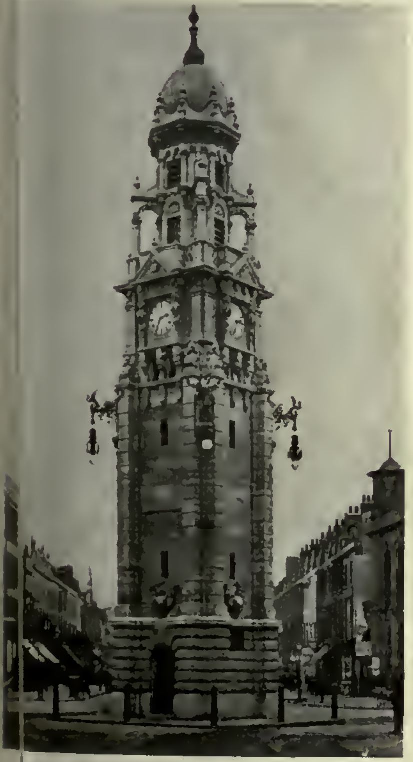
In *Indoors and Out* for August is an article on California residences, many of which are singularly charming and individual, several of them showing a distinct Japanese influence. This entire number has a great quantity of unusually effective domestic work. *House and Garden* is less successful in this particular direction, and *The House Beautiful* can scarcely be con-

(From "The Architect," London.)



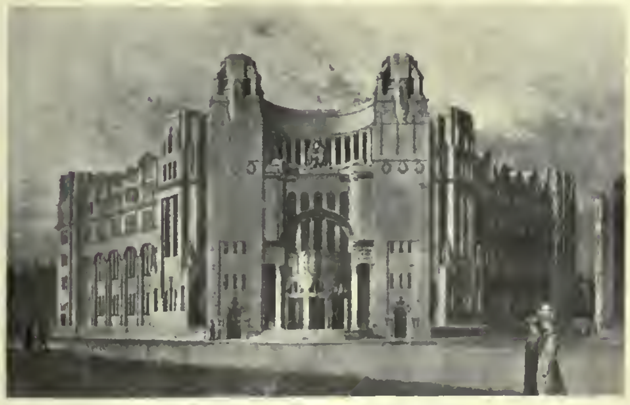
United Kingdom Provident Institution, Strand, W. C.
H. T. Hare, Architect.

(From "The Architect.")



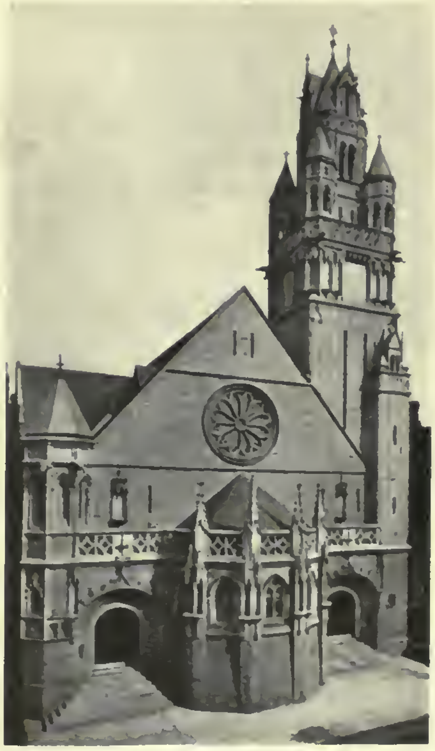
ck Tower, St. George's Circus, E. C.
Ian F. Grole, Architect.

(From "The Builder," London.)



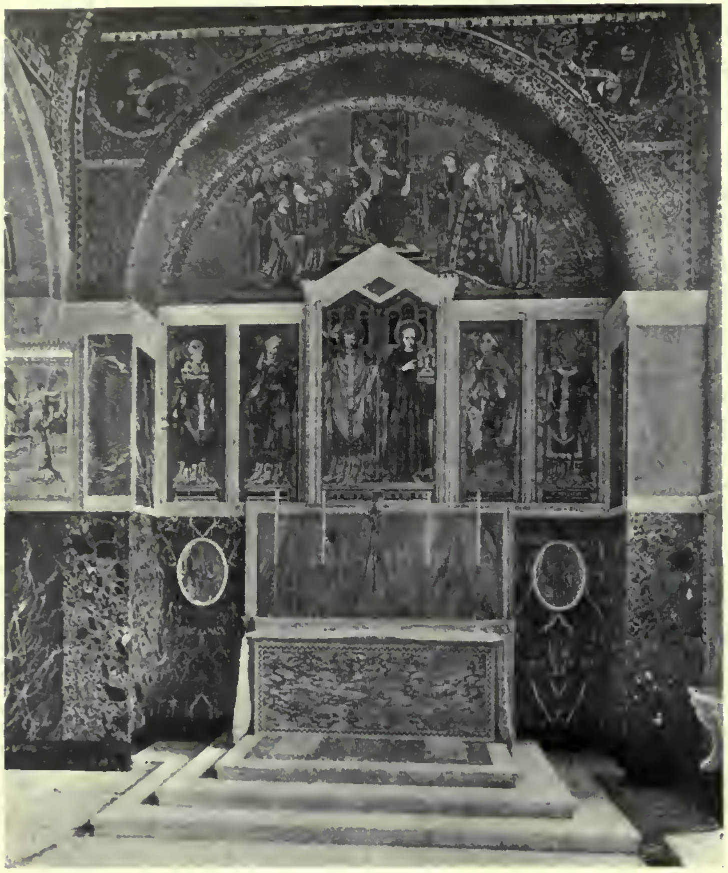
Competition Design for Wesleyan Hall, Westminster.
W. F. Harber, Architect.

(From "The Inland Architect.")



All Saints Church, Richmond, Va.
J. Stewart Barney, Architect.

(From "The Architect," London.)



Chapel of SS. Augustine and Gregory, Westminster Cathedral.
The late J. F. Bentley, Architect.

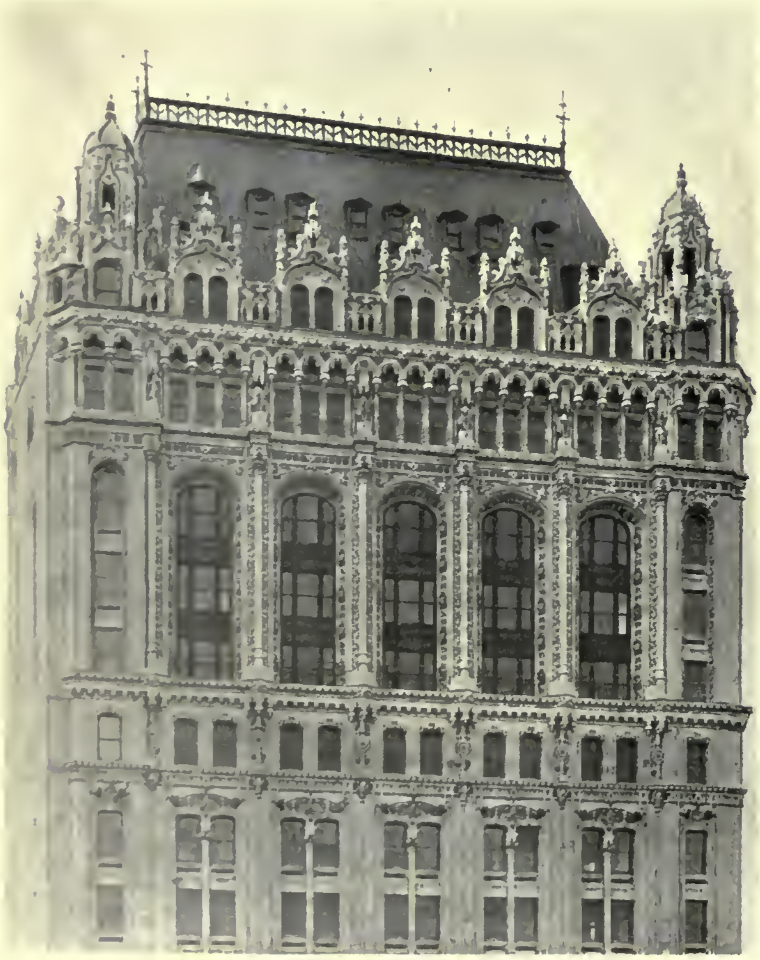
sidered successful at all, except in its collection of photographs of attractive female models.

The best things in the English magazines for the month are photographs of two of the new altars in Westminster Cathedral published in *The Architect*, both designed by the late J. F. Bentley. The view of the high altar is published in the issue for August 9; that of the Chapel of SS. Augustine and Gregory, August 23. Of the two, we far prefer the little reredos in the side chapel. The high altar, while startlingly original and unquestionably impressive, is almost too theatrical for its purpose. On the other hand, the side altar with its reredos and decoration is quite wonderful in its mingling of Byzantine and modern qualities. Nothing better than this harmony of marble and mosaic has been achieved in recent times. Apart from these photographs, there is little of very vast importance in this magazine, though we reprint from the issue for August 16 an example of the kind of accident that will happen even in the best regulated municipalities. This clock tower in London is about as lacking in elements that are either monumental or beautiful as might occur in the least civilized of communities, instead of having unexpectedly materialized in this center of civilization. One wonders how it happened. We also reprint from the number for August 23 a detail of Mr. H. F Hare's United Kingdom Prov dent Institution, London, as a example of a clever and effectiv use of sculpture, even if the tast displayed is not always impec cable.

In *The Builder*, beginning wit the issue for August 3, is appear ing a singularly valuable serie of articles on "English Churc Planning," by Mr. Francis Bond These promise to offer the keen est analysis of their subject tha has thus far appeared. Th architecture illustrated during th month is not of a type that hold one long, except, perhaps, in on instance, which we reprint — competitive scheme for a Wes leyan conventicle in London, somewhat unprecedented essa in modernism.

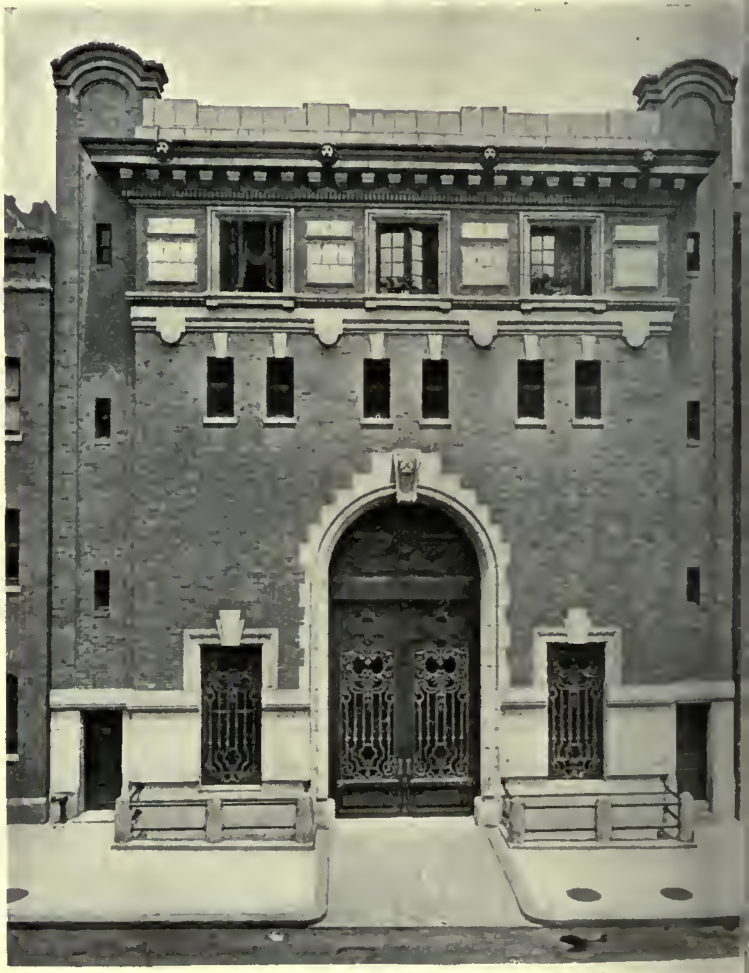
An illustrated article on th British Museum extension, an another on the design for th Palace of Peace at the Hague, b Messrs. Hally & Page, form th principal contents of *The Arch tectural Review* (London) fo August. The latter design, whil quite sufficiently skinny an scholastic, is certainly enormously better than the lamentable prod uct premiated by the International jury and now threatening t become an actuality. Some day we hope to acquire the much desired information as to just why the lot fell upon the deplorabl design now in process of erection.

(From "The Brickbuilder.")



Detail, West Street Building, New York.
Cass Gilbert, Architect.

(From "The Brickbuilder.")



Stable, 139 West Fifty-fifth Street, New York.
Warren & Wetmore, Architects.

The Architectural Review

/olume XIV October, 1907 Number 10

Exterior Plaster Construction, III.

By Frank Chouteau Brown

THE great variety in the ways and means of applying exterior plastering to a wooden framed dwelling is more than equalled by the many methods of constructing a more per-ianent wall and preparing it for surfacing with cement or plaster. /ithin the last few years there have sprung up, in different sec-ons of the country, employments of hollow terra-cotta block — as substitute for brick; of cement — cast in place, or in block form; nd of various combinations of cast blocks, poured concrete, and ollow terra-cotta tile, each possessing some merits of construction r inexpense and, in number, far surpassing the various methods carrying cement plaster on a wood frame that have already been escribed.* It is the rincipal among these nstructions that will ow be compared, as all e information we have present are the biased - and frequently mis-epresented — state-ents of the individual aimants, upon which it hardly safe to rely.

Aside from the meth-ls of construction — ith which the text that llows will be princi-lly concerned — there e practically but two fferent exterior plaster eatments: one based on the use of a heavy ment coating of about o parts sand to one of ment, with a possible ditional thin coating obtain surface texture color; and some one the several schemes of ing a mixture of ce-nt and lime plaster, previously described.

House at Bickley, Kent. C. H. B. Quennel, Architect.
Rough Cast on Brick.

In taking up the use of stucco applied on brickwork, it is as well state, first, that it is not an inexpensive process. It costs as much, a trifle more, as the four inches of exterior pressed brick that ght otherwise finish the wall. Its advantages over the wood-med building lie principally in its warmth, permanency, and -resisting qualities — in appearance it is often hardly to be dis-guished from the cheaper form of plaster construction on wood.

On brickwork, stucco may be applied in one-coat, in two-coat, in three-coat work, according to the exigencies of the case. Gen-lly speaking, when one thick coat of plaster is used it resembles consistency and looks the ordinary cement mortar used in laying rick wall, being sometimes trowel-surfaced with a wash of nearly t cement. For two-coat work a similar material is used for the t coat and the outer surfacing may be by any of the ordinary methods of slap-dashing customarily in use on the plastered dwelling. The same is true of three-coat work on brick, save that then the outer two coats may be the same as are applied on exterior wire-lathed dwellings, the second coat being especially valuable to bring the plaster to an even surface; so that run moldings, or plaster and cement or clay members, may then fit back against the surface with greater exactness.

In brickwork newly laid to receive a cement-mortar facing, the joints may be made both wide and deep, there being no attempt — rather the contrary — to "even up" the mortar and bring it out to the face of the joint. The rougher and more unequal the mortar face in the joint, and the deeper it is set back from the face of the brickwork, the more certainly and firmly will the surface cement take hold of and cling to the wall. A brick wall built to receive an outer surfacing of stucco should be laid up in pure cement mortar, omitting all lime, as the latter sometimes occasions the stains or efflorescence appearing on the finished surface of the stucco. Some makes of brick are also objectionable for the same reason, and they should be promptly rejected when intended for this purpose.

In some cases the bond between the brick and mortar may be strengthened by laying up the walls with brick courses alternately projected and recessed a half-inch (Fig. 13). This is especially important when it is intended to finish the surface of the wall in one heavy thick coat of cement, as the surface then becomes an integral part of the masonry wall. For the same causes, nothing makes a better base to hold a thick cement facing than a wall built of rough quarry and ledge stone; as the irregular interstices and rough mortar joints offer the best possible provision for the firm adherence of the outer coating. Even when it is expected to use metal lath over a brick wall, the rougher surfaces are desirable, as they offer better opportunities for keying or "tieing in" the plaster coat back of the lath mesh.

When it is necessary to apply plaster over an old brick wall various means are used. Sometimes a large number of nails are driven into the joints; sometimes — when the joints are sufficiently open — a chisel may be taken and the joints roughly broken out, so securing a sufficient tie, or, on the most dubious cases, metal lath may even be applied entirely over the surface of the brick,

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*Exterior Plaster Construction, Parts I. and II. THE ARCHITECTURAL REVIEW January and February, 1907.

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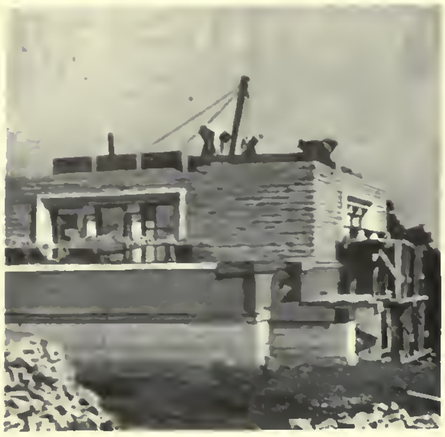
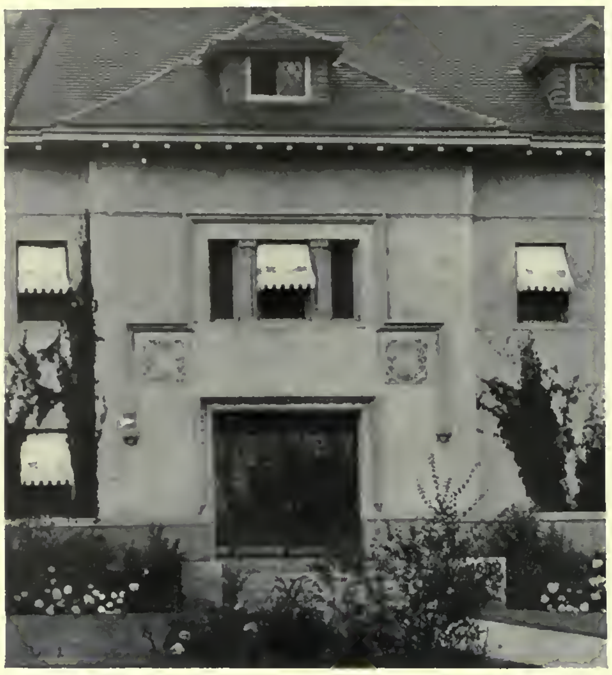


Fig. 13. Brooks House during construction.


Brooks House, Minneapolis, Minn.
Edwin H. Hewitt, Architect.

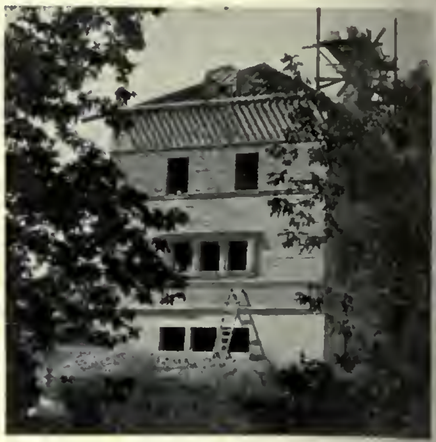


Fig. 14. Brooks House before plastering.

care being taken to fasten it securely back to the wall, especially at the lath-joints. Some variations of expanded and herring-bone metal, especially if a stiffening rib is added, provide greater opportunities for the mortar "keying in" back of the openings. An ordinary wire cloth does not furnish sufficient space back of the metal strands to allow of a certain clinch, unless it is a reinforced cloth containing the projecting ribs that brace and hold it away from the surface of the wall behind. In the use of any form of metal lath, particular care should be taken to thoroughly secure it back to the wall — especially at all points where it abuts upon openings, or against furrings, or whatever else may occasion breaks in the exterior surface and finish.

It is not best to use wood furring when lathing for an exterior plaster surface upon an old pressed-brick wall. The added expense of material and fastening, together with the difficulty of being certain that the furrings are permanently secured to the walls, make it preferable to employ a reinforced wire or metal lath for this purpose. Of course, if metal lath is used, that same care is demanded in protecting all horizontal or perpendicular joints — and especially that point where the plaster finishes along the upper edge of the wall — as has been emphasized in the previous articles; so that there may be no possible way of the water getting in back of the plaster when, on account of the impermeable character of the surface offered by the brickwork, it is certain to be conducted down between the surface plastering and the face of the brick wall, inevitably causing a separation between the two and an eventual break — of greater or less seriousness, according only to the time that the leak has existed and the amount of water that has been admitted back of the exterior plaster face.

In case the bricks of the wall-face are very smooth, some further precaution may prove necessary. It is sometimes possible to roughen the entire surface by going over it with a chisel and splintering the individual brick faces by blows directed against the edge at the joint, so obtaining a serrated surface that will make a secure plaster-hold at a less expense than the cost of lath and furring. This method is, too, preferable to any use of wood strips as furring, or even to the best possible treatment in metal lath. Even when Clinton wire cloth with the channels or wire stiffening back of it, holding it three-eighths or one-half of an inch clear of the wall-surface, is used, it is difficult to feel absolutely assured that it is so securely fastened back against the brickwork that it will never get away.

J. A. Bailey House, Mt. Vernon, N. Y.
Van Vleck & Goldsmith, Architects.

That plaster may be applied on old painted pressed brick is instanced by a brick chimney that had been painted four coats of oil, which was successfully covered by cement stucco, merely by first cleaning out the joints; so giving the cement a chance to attach itself to the unpainted brick in these interstices when it could not obtain any hold upon the glossy oiled and painted surfaces of the brick faces.

In the West and Northwest, on new work where the brick courses have been alternately recessed and projected (Fig. 14), one thick coat of cement plaster covering the outer projection of the brick by from five-eighths to three-quarters of an inch is frequently employed. Sometimes the surface of this coat is treated in such a way as to at once obtain the texture desired, but more frequently another coat is added for that purpose, as a more even surface is thus secured. Upon rough-jointed brickwork or on an old wall, where especial provision — such as the driving of nails into the joints, etc. — has been made to bond the plaster back, one or more coats may be used. Of course the nail-heads cannot project beyond the surface of the first coat, and they should be driven in so that its thickness can be adjusted correspondingly. Upon a wire-lathed brick wall the same treatment is necessary as though the wire were put upon a wood frame, and it is generally advisable to use three coats of plaster. Indeed, three-coat work — especially when it is necessary to finish to many straight, even lines, such as are provided by cornices, belt courses, etc. — may generally be depended upon to give better and more satisfactory results.

For purposes of surface color — or other reasons — it sometimes becomes desirable to employ a mixture of lime and cement for one or two of the coats; or it may be used upon wire lath, just as on the wood-framed structure. A one or two coat surfacing entirely of cement is nevertheless to be preferred, as it is both more desirable and better adapted for use with the more permanent base provided by the burnt-clay wall-construction.

Before applying the mortar, the walls should be cleaned from dust and other impurities and thoroughly soaked with clean water, and the mortar put on before

House for Mrs. Workman, Denver, Colo. William Ellsworth Fisher, Architect.

hey have had a chance to dry. If plaster is applied directly upon the brick, the rougher and more porous the latter the better, provided that a correspondingly greater amount of care is taken in first thoroughly wetting down the wall, in order to prevent the over-quick absorption of the water in the first mortar coating and ts too rapid drying out in place.

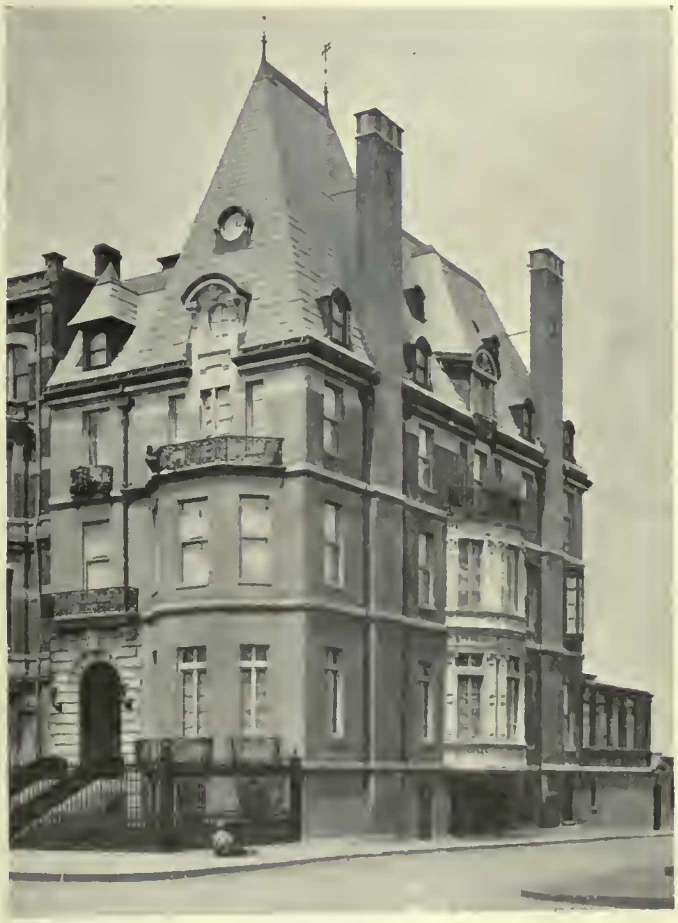
On Mr. J. A. Bailey's house, or instance, the cement stucco was prepared and put on after rst cleaning the brick and tone of the walls with a strong mixture of acid and stiff bristle rushes, afterward washing off he surface with clear water. The walls were then thoroughly water-soaked and the first coat of ement was applied one-half inch thick, especial care being taken to rowel it thoroughly into all joints; and it was also sprayed with a prinkling-hose during most of the twenty-four hours succeeding its pplication, in order to forestall the possibility of its too rapid setting. The first coat was made of clear Portland cement mortar (no me was placed in any of the mortar used in laying up the wall), ixed about two to two-and-one-half parts of sand to one of the ment, the latter being thoroughly seasoned and the sand being can, sharp, and coarse, and very white in color. After the first oat had quite set, but before it had dried, it was thoroughly soaked ith clean water just before the second coat, put on about a quarter-ch thick, was applied. This second coat was made of La Farge ment and of coarse, thoroughly washed marble dust, this mixture btaining the tone that would best go with the trimmings of South over white marble. Care was taken to finish the final coat out enly and smoothly, and it was brought to a proper surface with ood or cork floats. When set and rtially dry it was gently sprayed th a fine sprinkling-hose and kept et for at least two days. The first oat, of course, should be always oss-scratched thoroughly with a iff broom or other instrument to ovide a key for holding the second the final coat.

To obtain a perfectly even and broken surface it is necessary to mix the cement with the sand as t to have shrinkage-cracks, which ll occur if the mixture is too rich. he amount of water is also imprtant, as if put on too soft the cment will sag and draw; and if too dy, it will afterward peel off. The sme result will follow in case the bcks are not sufficiently wet to pevent their drawing the water out o the mortar before it has a chance t set. It is necessary also to carefly shield both coats with cloth sceens while drying, so protecting tm from the direct rays of the sun ad from draughts. Large bands, sng courses, coping, or sill projctions not built out in the brickwrk should be formed in metal or i the first coat of stucco, allowing th necessary quarter-inch required f the finish coat.

Of course a very white sand used wh the La Farge cement gives a bright white finish, and a certain amount of small-size pebbles or coarse gravel mixed with it lends a certain quality to the texture, especially if the wall is seen from a distance. Crushed marble with La Farge cement will give an added glitter and sparkle to the surface of the wall. The quartz and mica in some granites would, when crushed, produce a similar sparkle, and either crushed granite or marble might appear to excellent advantage used with ordinary gray Portland cement, as it would flake out on the surface and perhaps obtain a like result at a less cost.

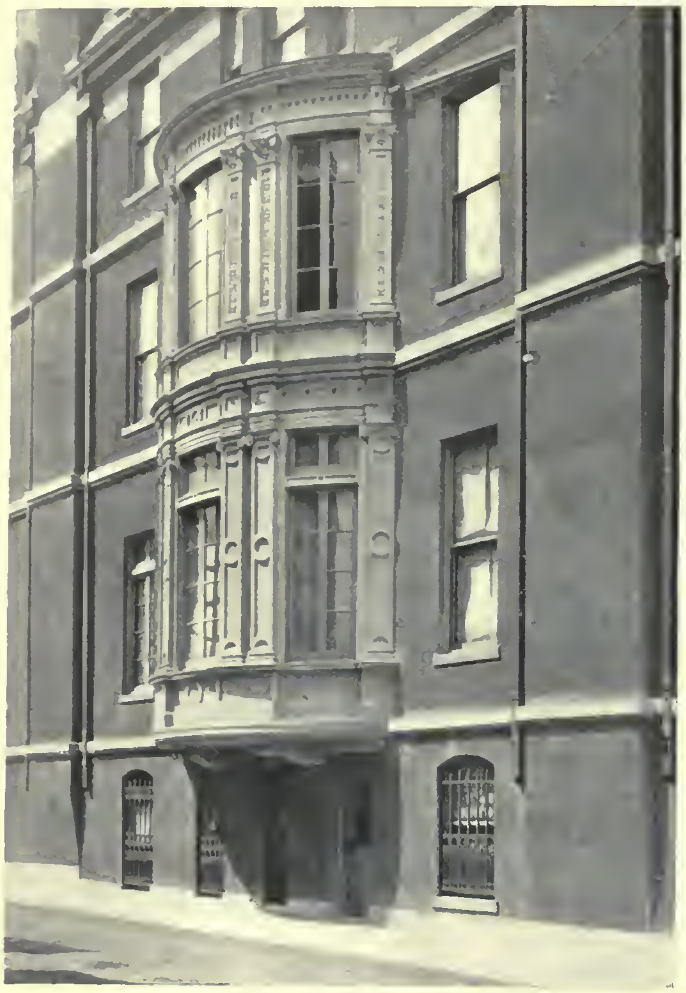
A sample several feet square prepared in advance for both coats is generally a wise precaution, as it gives an opportunity to study the effect and action of the stucco and, by keeping record of the proportions of the mixture, the results there obtained may be afterwards exactly reproduced over the entire building.

The comparative costs of this method of construction are not difficult of estimation. An eight-inch wall of brick — the least thickness possible for a structural curtain-partition of this material — would cost, in place, cement-faced in three coats, about $3.75 a square surface yard. If reinforced metal lath is used its cost would have to be added to this figure. One coat of heavy cement mortar on an eight-inch rough brick wall would bring the cost to about $3.00 a square yard; with a second, a slap-dash coat, about $3.25. If a twelve-inch brick wall is specified — it is of course much to be preferred — about $1.00 a square yard will be added to the cost. None of these figures includes the cost of any finish or furring on the inside of the house wall; only the brickwork and its exterior plaster facing.

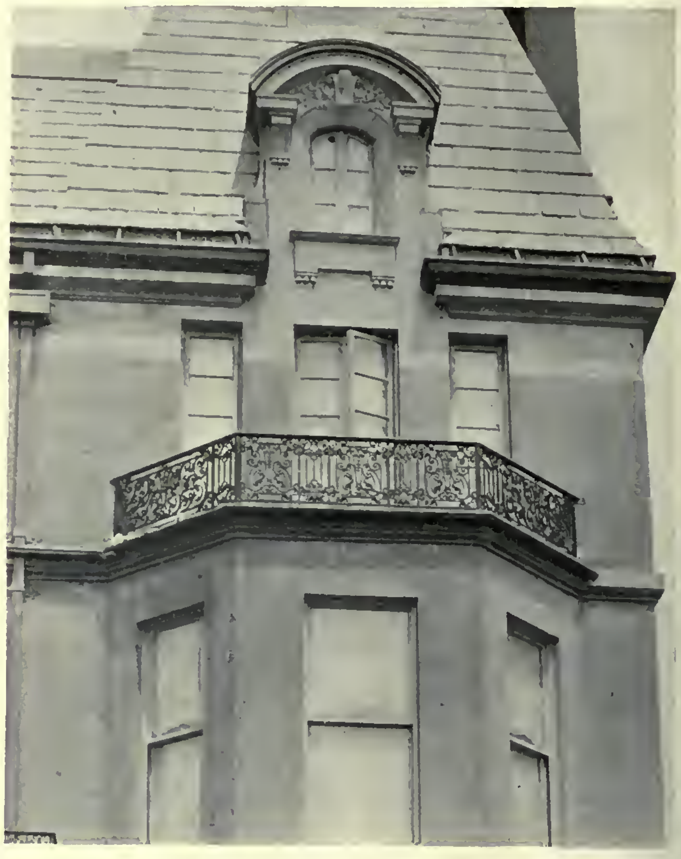


Residence of Clarence W. Barron, Beacon Street, Boston.
Cram, Goodhue & Ferguson, Architects.

The use of plaster as a stucco on old-fashioned pressed brick suburban or city houses should also soon become a valuable adjunct in the practice of the architectural designer, as no other material can be applied so quickly, simply, and inexpensively over old-fashioned and fussy brick façades, thus instantly exchanging for their commonplace mediocrity — or worse — the restrained simplicity of surface possible only in plaster. Who would imagine, for instance, that the city dwelling for Mr. Barron, shown on this page — further illustrated on page 212, and in two insert plates — was originally an old-fashioned mansard-roof pressed-brick dwelling of the style belonging to the early seventies? Yet such it was until but a short year ago, its present transformation being altogether effected by the use of cement plaster applied directly upon the old brick, after first thoroughly raking out the joints. Such a made-over or resurfaced building is also susceptible to ornamental wall treatment in the same way as an entirely new cemented structure, by the insertion of bits of color in mosaic or glazed tile so as to add greatly to its attractiveness.



CEMENT BAY ON GLOUCESTER STREET.



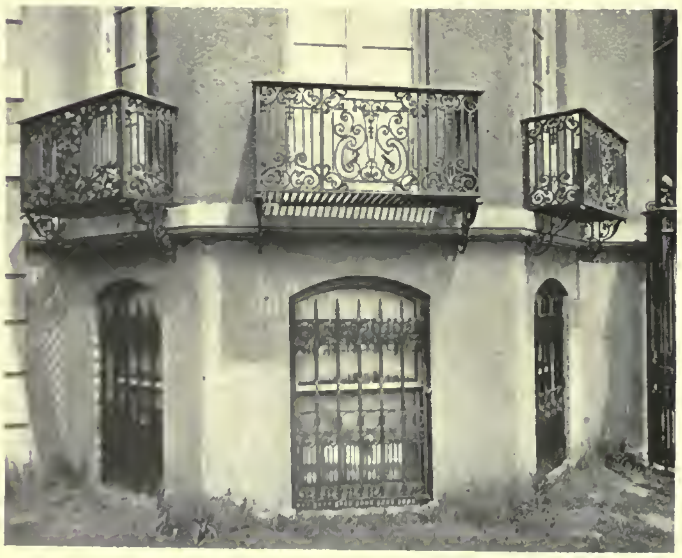
FINISH, TOP OF BEACON STREET BAY.

VARIOUS DETAILS

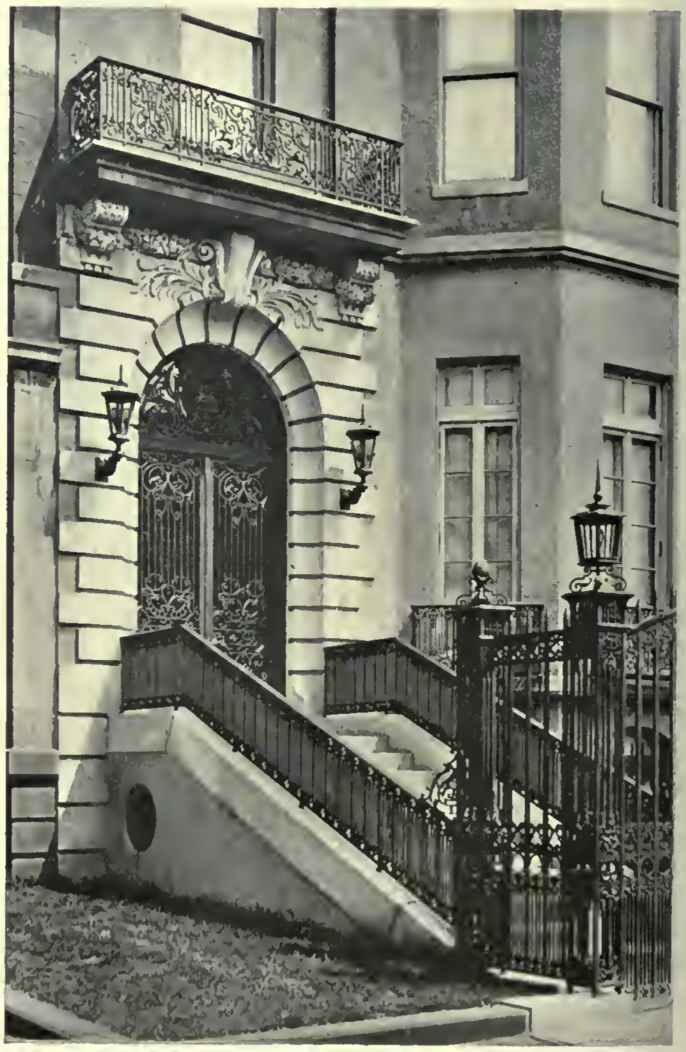
RESIDENCE OF CLARENCE W. BARRON

Corner Beacon and Gloucester Streets
Boston, Mass.

CRAM, GOODHUE & FERGUSON, ARCHITECTS



BOTTOM OF BEACON STREET BAY.



ENTRANCE, BEACON STREET.

The Late George Frederick Bodley, R. A.

An Appreciation by

Henry Vaughan

MR. Bodley's death, which occurred on the twenty-first of October, came as a shock o the architectural world, and rought grief and sorrow to the earts of all who knew him. Mr. odley was in his eighty-first ear, and died literally in harness. Ie was working on the designs for an Francisco Cathedral up to the ery day of his death. He accomlished much during his long life, nd his work will live on and be an spiration for future generations. Ie had an intense love and devotion r Gothic art, more especially for e work of the fourteenth century, hich he considered the most beauful architecture the world has ever nown. Public recognition of Mr. odley as a great architect was slow coming, owing to his modest and tiring disposition, but as his pracce increased, so did his fame. With cognition came many belated onors. In 1902 he was made a oyal Academician, and soon afterards was presented with the Royal cademy gold medal. King's Colge, Cambridge, honored him by ving his name to one of their buildgs. Oxford Univerty this year conferred pon him the degree Doctor of Civil aw.

Mr. Bodley was asciated in business ith the late Mr. arner for twenty-five ears. Both were ained in the same hool and had the me high ideals and pirations. Some of eir work was done collaboration, but r the most part they vided the work, Mr. dley taking first one ilding, then Mr. arner another.

Mr. Bodley was tunate in his clients d was allowed to do st of his work on percentage plan. is was a great adntage, as he could ploy the same men d the same builder all those buildings. trained up men to work in his way, both artists and artisans. The late Mr. C. E. Kempe, whose stained glass is so much appreciated the world over, was trained and started on his successful career by Bodley.

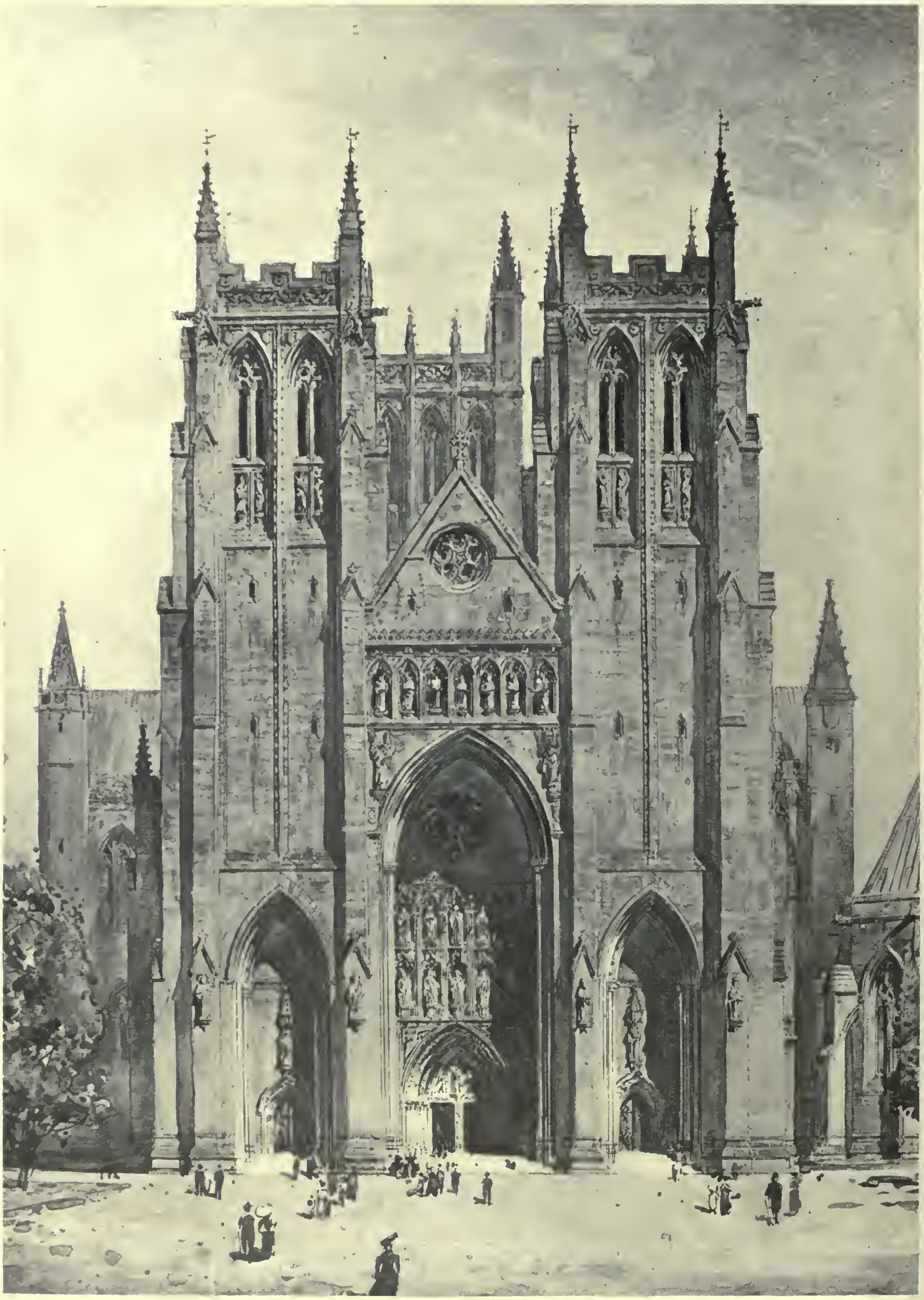
For H. Vaughan from his friend G. F. Bodley.

The Late Geo. Frederick Bodley, R.A.
From a photograph taken this year.

It has been the good fortune of the writer to have known Mr. Bodley for nearly forty years. He had a most charming personality, and was the most lovable man I have ever known. He possessed both a poetic and artistic temperament, was never worried, and never seemed to be working hard, as other architects have to do. Designing came easy to him, and was a pleasure. He left nothing to the decorator or cabinetmaker, but designed with infinite care the furniture, decoration, embroidery, and all the many minor accessories belonging to a church. His designing was for the most part done in the quiet of his country home, going to the office only when obliged so to do.

It was my great privilege last winter to work with him, in his delightful old Elizabethan house at Water Eaton, upon the designs for Washington Cathedral. Old age had, in him, made wonderfully little change. Intellectually he was as bright and vigorous as at fifty. He talked much about America, and his hope and belief that in that new world Gothic architecture would take deep root, and flourish as it had done only in England during the middle ages. He spoke of the lack of appreciation for Gothic among the younger architects in his own country. It is often said by both English and American architects that Gothic art is dead and cannot be revivified. Any one so thinking should make a pilgrimage to the churches built by Mr. Bodley and he will see a new style of Gothic architecture, yet quite as beautiful, and wholly Bodlean.

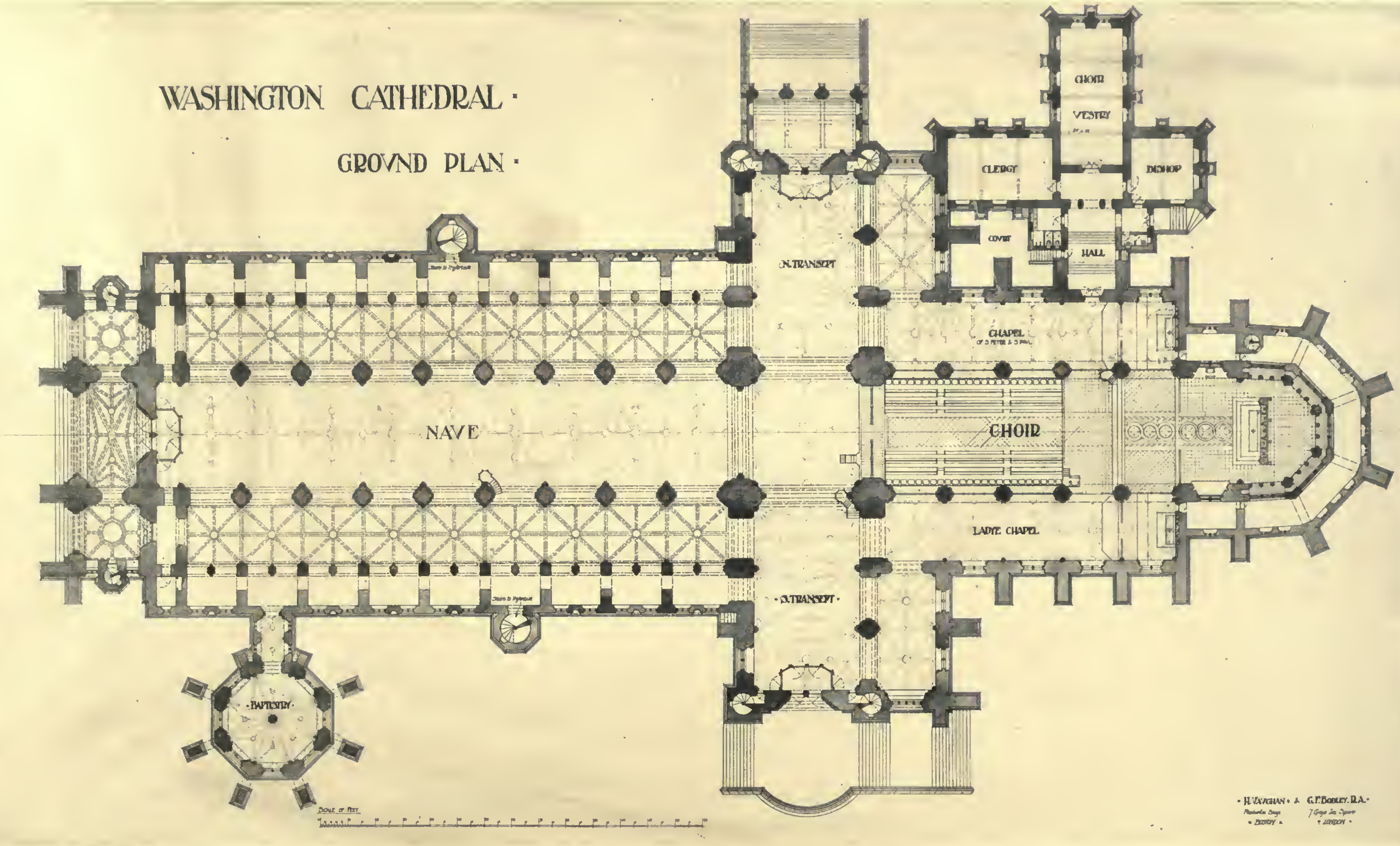
The Elizabethan Manor House of Water Eaton, near Oxford, England, Mr. Bodley's Residence.



WEST FRONT.

NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C.

HENRY VAUGHAN AND THE LATE G. F. BODLEY, R.A., ASSOCIATE ARCHITECTS.



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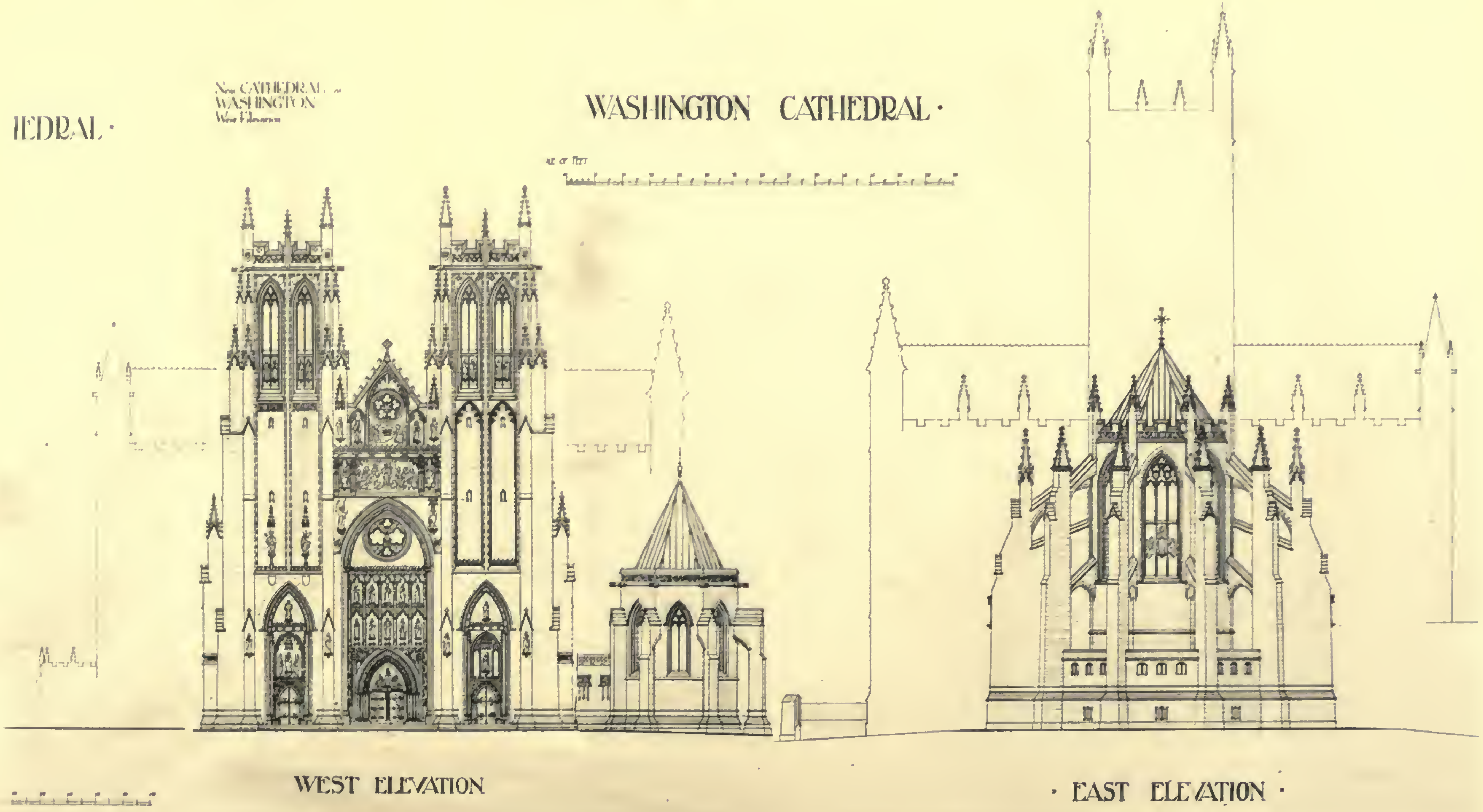
PLAN, NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C.

HENRY VAUGHAN & GEORGE F. BODLEY, R. A., ARCHITECTS.



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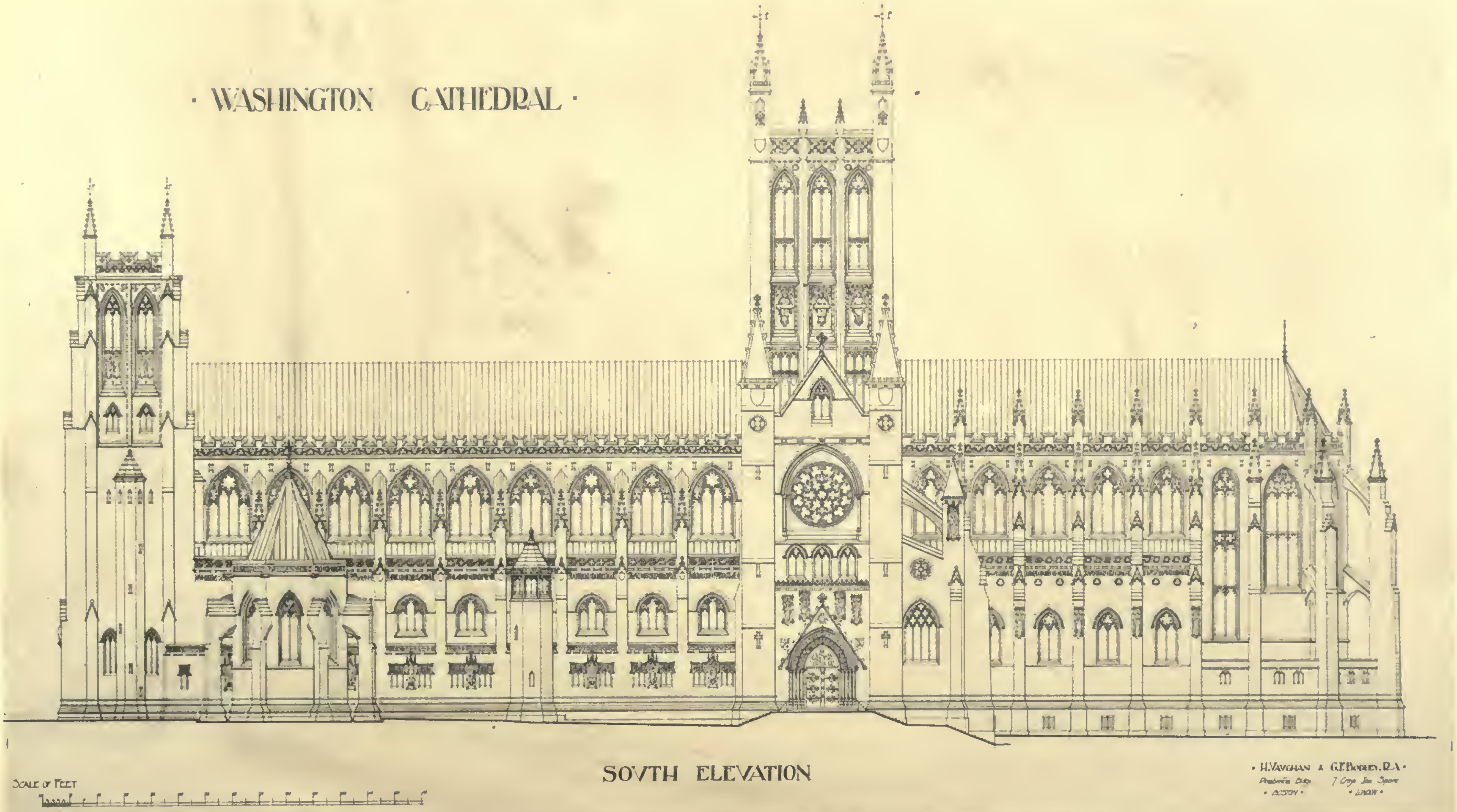
FRONT AND REAR ELEVATIONS, NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C.

Henry Vaughan & George F. Bodley, R. A., Architects.



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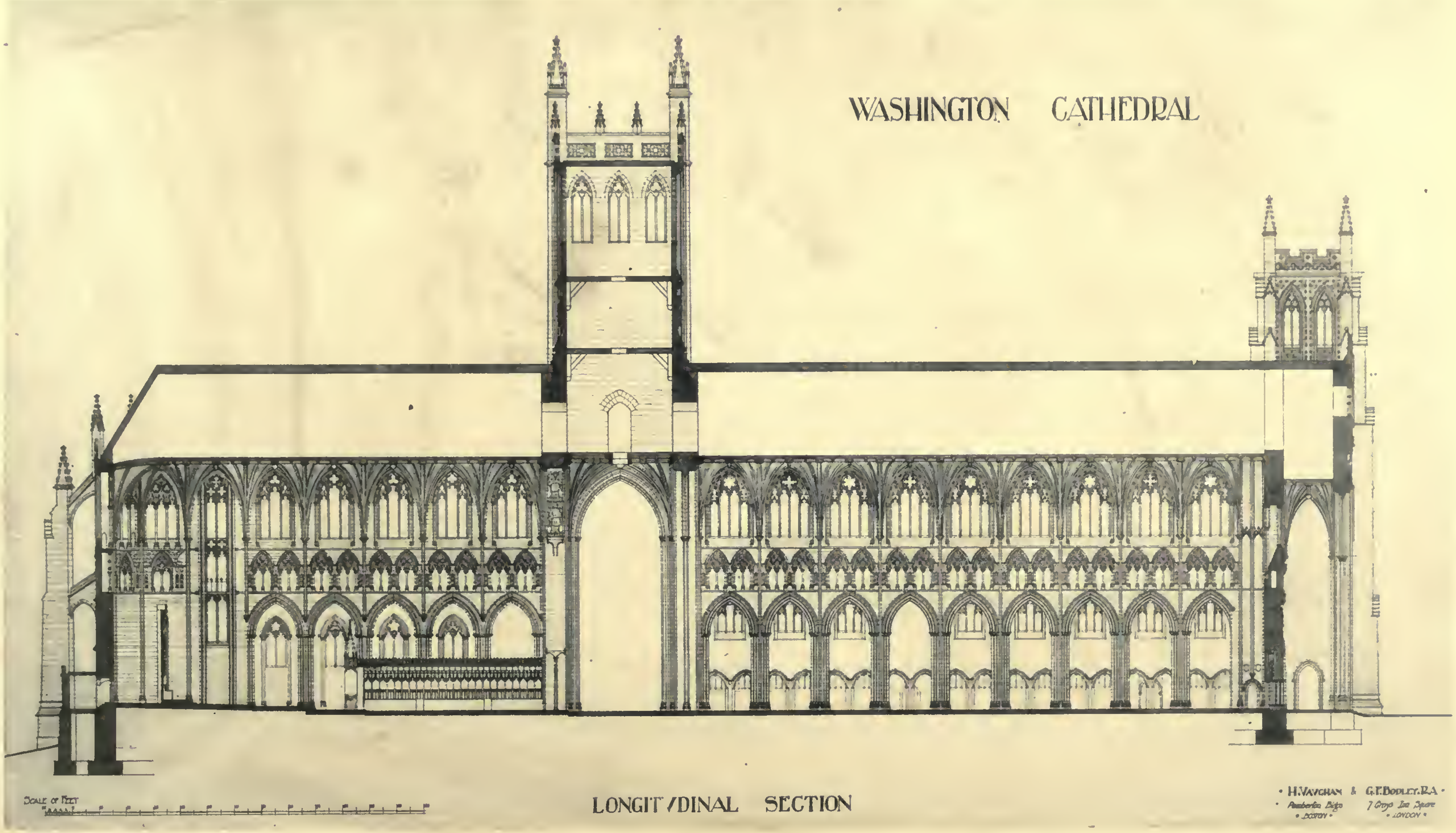
SOUTH ELEVATION, NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C.

HENRY VAUGHAN & GEORGE F. BODLEY, R. A., ARCHITECTS.


WASHINGTON CATHEDRAL
LONGIT/DINAL SECTION
SCALE OF FEET
• H. VAUGHAN & G. F. BODLEY. R.A •
• Pemberton Bldgs • BOSTON •
7 Grays Inn Square • LONDON •

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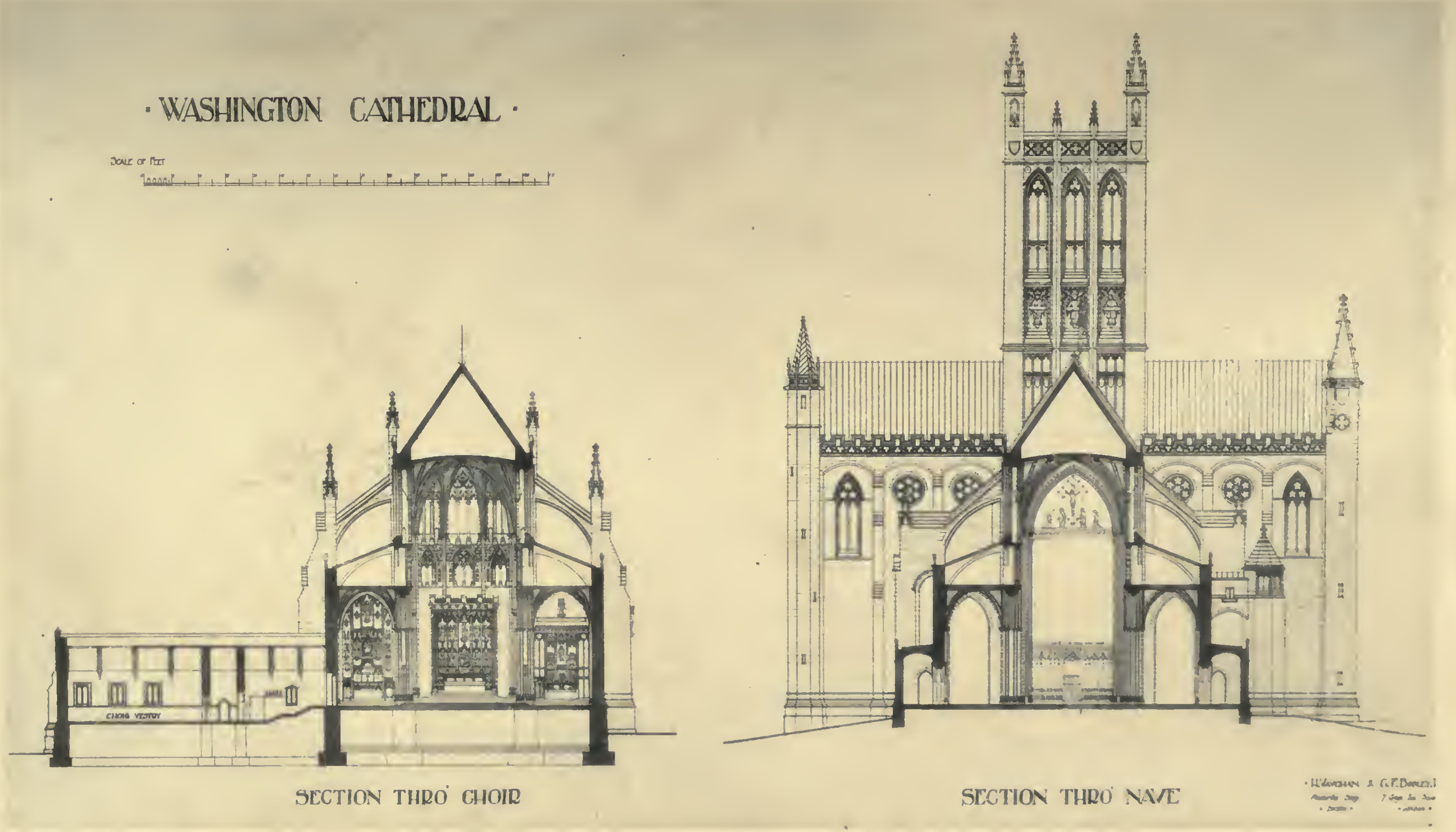
LONGITUDINAL SECTION, NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C.

HENRY VAUGHAN & GEORGE F. BODLEY, R. A., ARCHITECTS.



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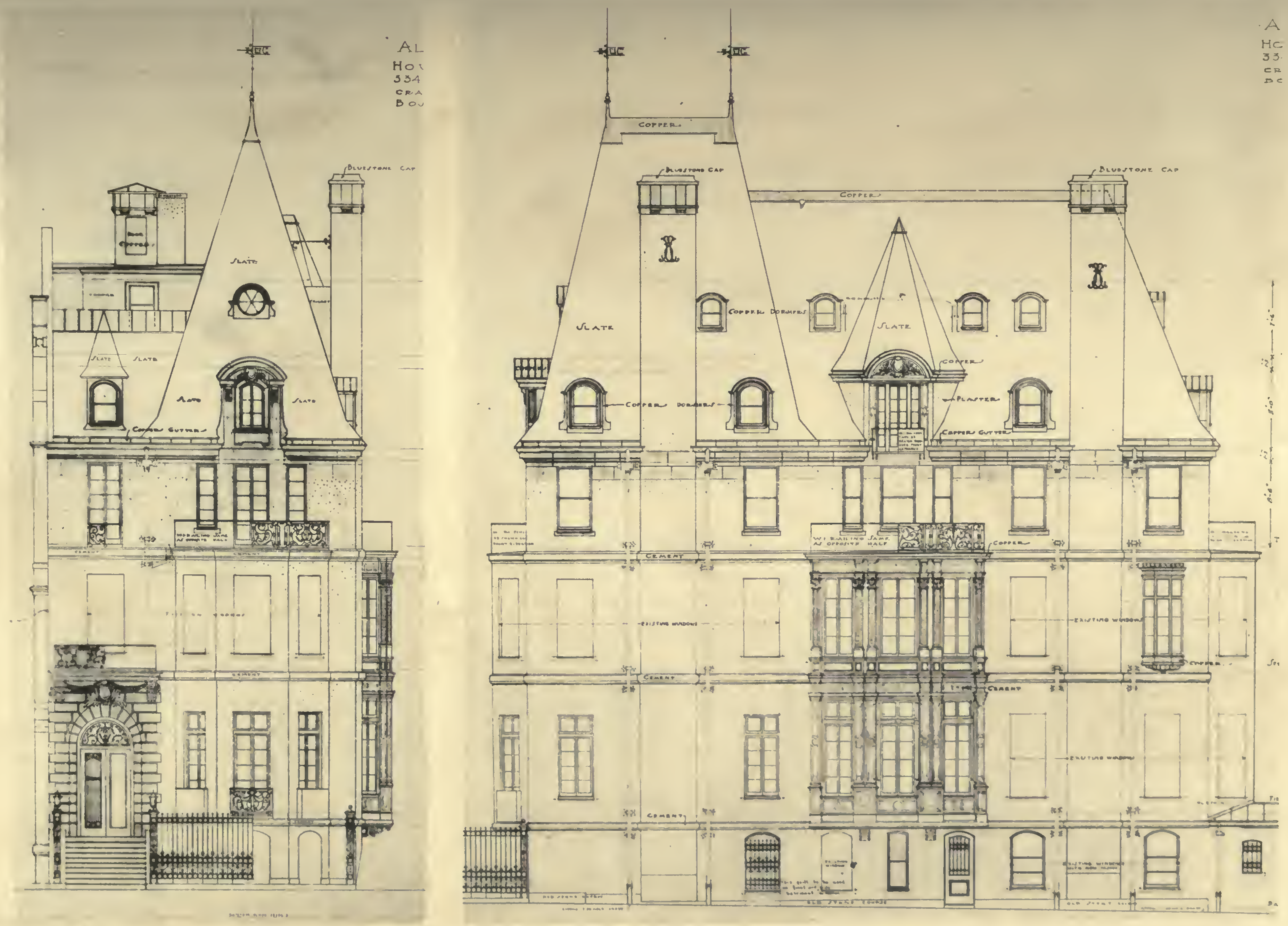
SECTIONS, NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C
HENRY VAUGHAN & GEORGE F. BODLEY, R. A., ARCHITECTS.



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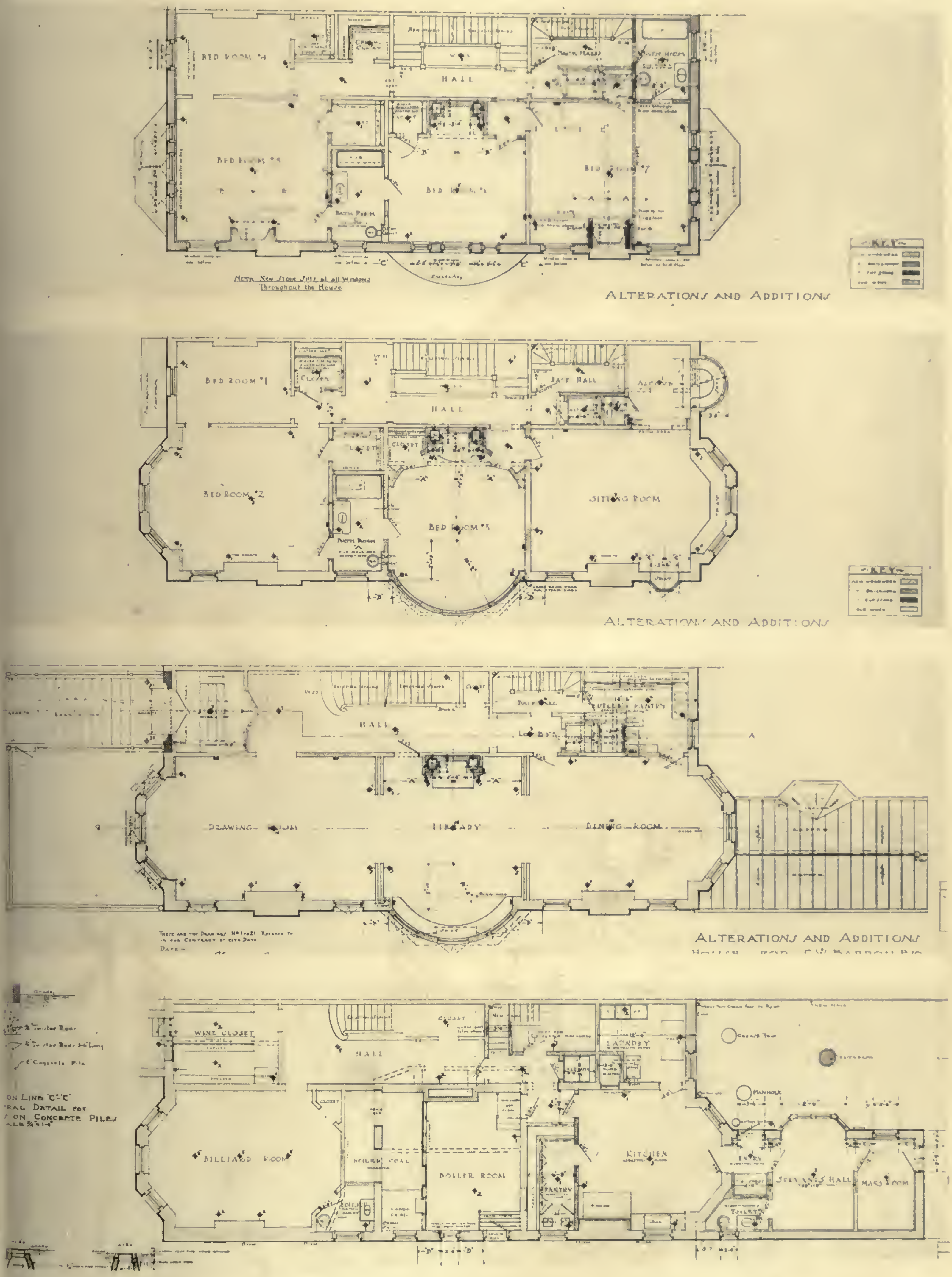
ELEVATIONS, RESIDENCE, CLARENCE W. BARRON, BOSTON, MASS.

CRAM, GOODHUE & FERGUSON, ARCHITECTS.



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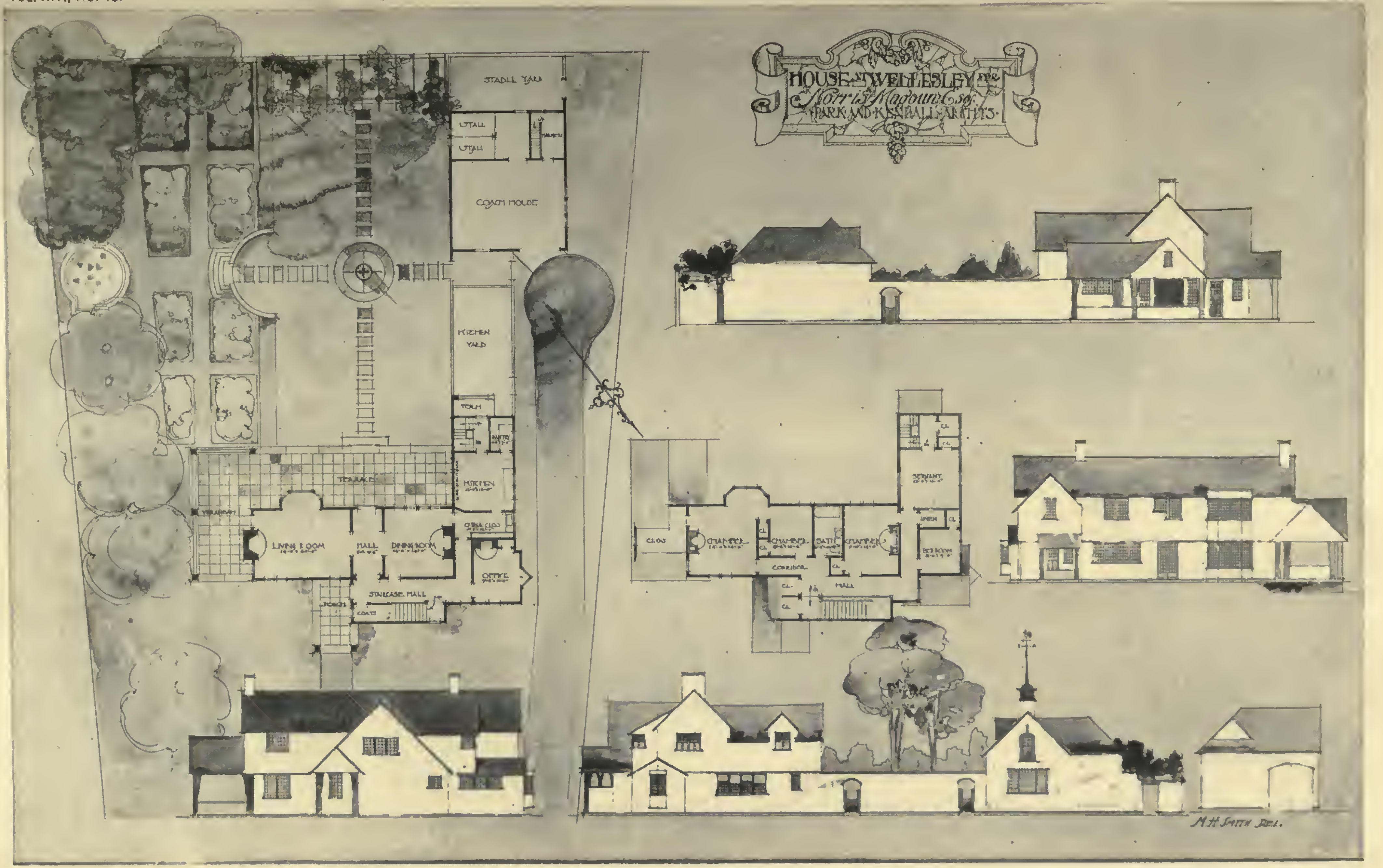
FLOOR PLANS, RESIDENCE, CLARENCE W. BARRON, BOSTON, MASS.

CRAM GOODHUE & FERGUSON, ARCHITECTS.

Vol. XIV., No. 10.

Plate LXXII.



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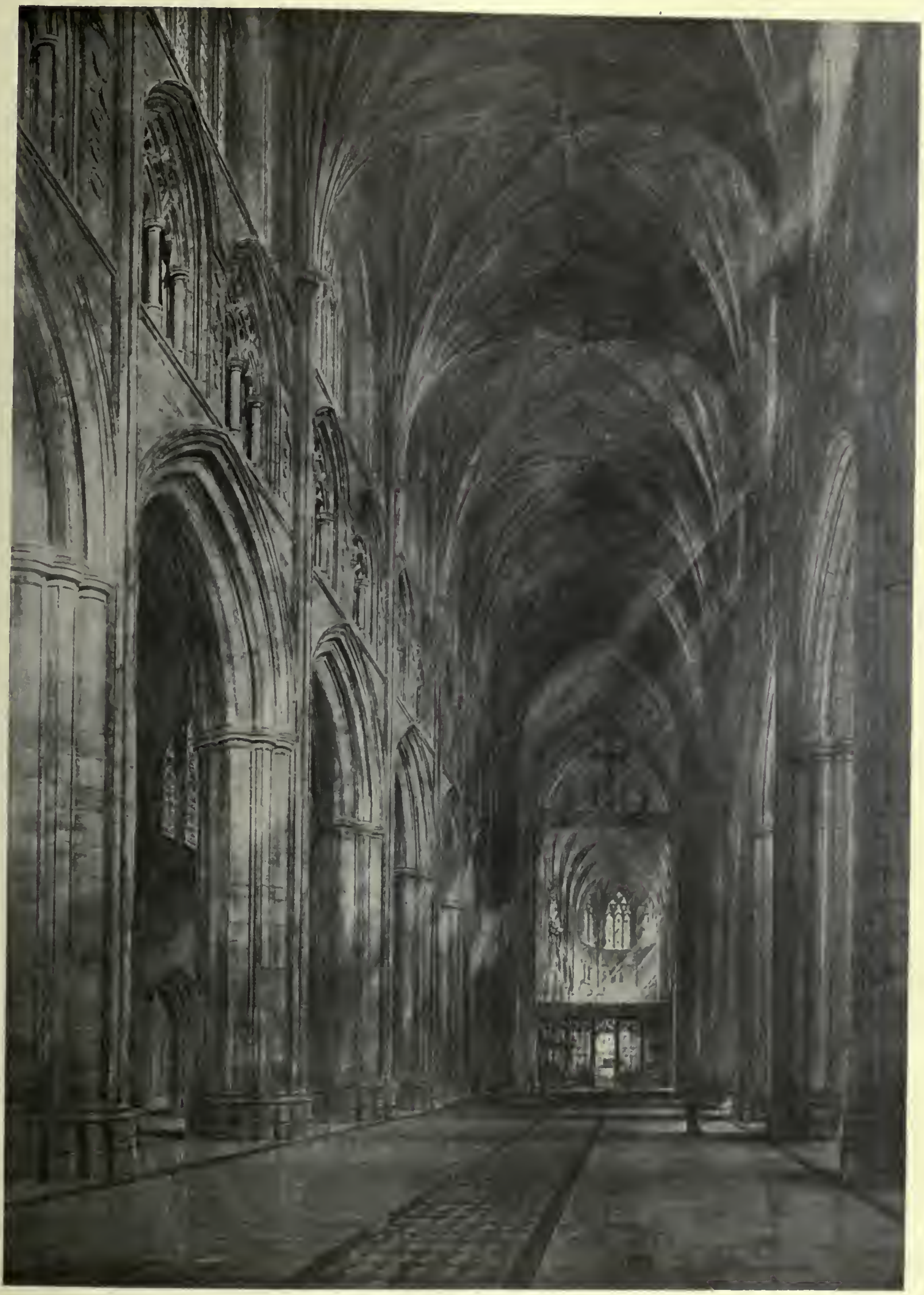
STUDY FOR RESIDENCE, WELLESLEY, MASS.

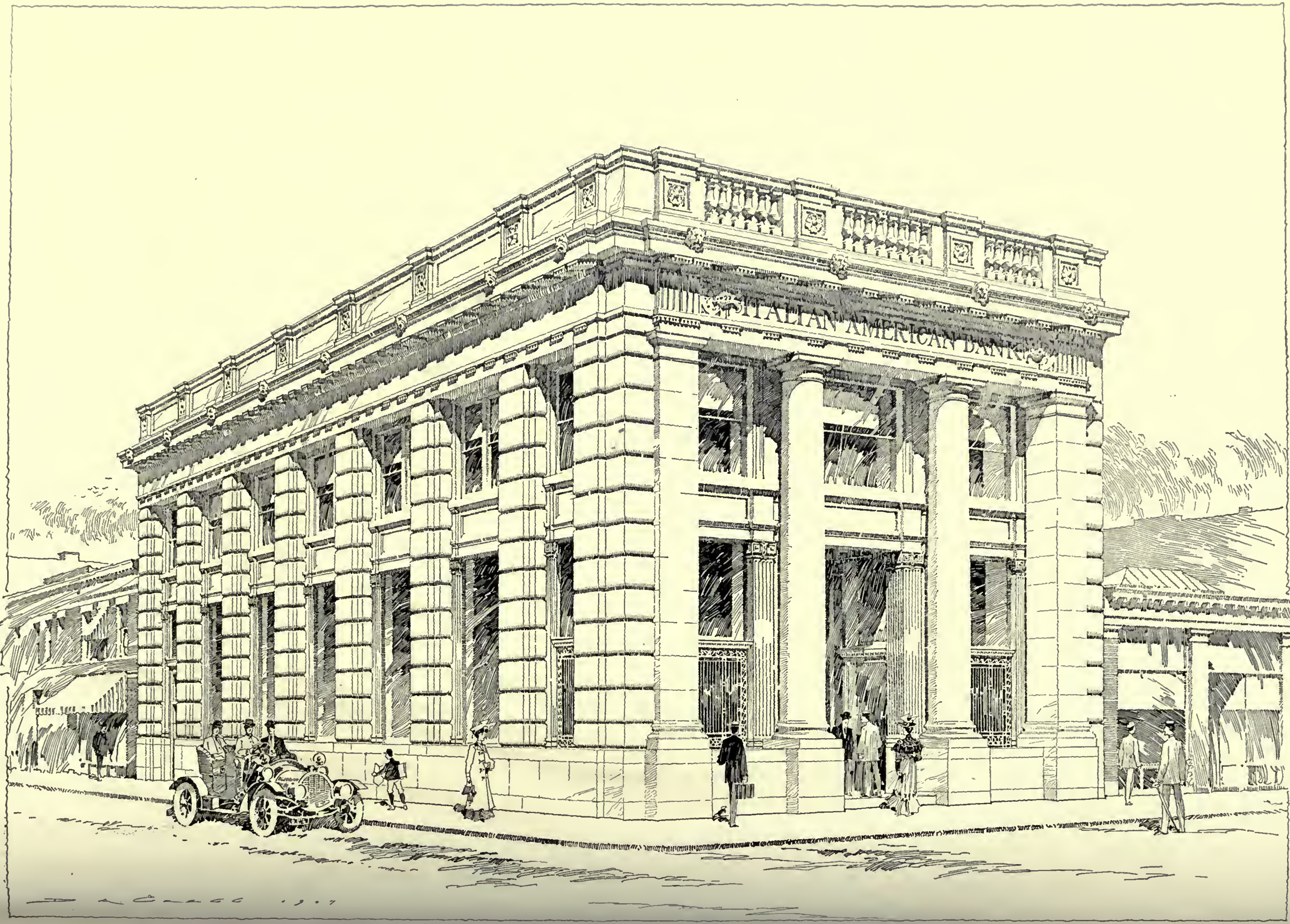
Park & Kendall, Architects.



INTERIOR, LOOKING TOWARD ALTAR.

NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C.

HENRY VAUGHAN AND THE LATE G. F. BODLEY, R.A., ASSOCIATE ARCHITECTS.



ITALIAN AMERICAN BANK BUILDING, SAN FRANCISCO, CAL.

The Architectural Review

VOLUME XIV. NUMBER 10

OCTOBER, 1907

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PLATES

PLATES LXV.—LXIX.—NEW EPISCOPAL CATHEDRAL, WASHINGTON, D. C. (PLAN, ELEVATIONS, AND SECTIONS) — HENRY VAUGHAN AND THE LATE G. F. BODLEY, R.A., ASSOCIATE ARCHITECTS.

PLATES LXX.—LXXI.—RESIDENCE, CLARENCE W. BARRON, ESQ., BEACON STREET, BOSTON, MASS. (PLANS AND ELEVATIONS) — CRAM, GOODHUE & FERGUSON, ARCHITECTS.

PLATE LXXII.—STUDY FOR RESIDENCE, WELLESLEY, MASS. (PLANS AND ELEVATIONS) — PARK & KENDALL, ARCHITECTS.

THE completion and dedication, on September 30, of the monumental McKinley Memorial at Canton, Ohio, which has been building during the last two years, furnishes another illustration of the low regard in which the province of the architect is held by the greater majority of the American people. In all the mention of this event that was made in the public press, there was hardly a single instance where the name of the architect who designed the mausoleum has been stated. This neglect was emphasized by the fact that the name of the sculptor of the statue of President McKinley, placed on the stairway approach to the mausoleum, has been given almost as unfailingly.

Why should this be so? Which is the more important, sentimentally or in point of fact? The mausoleum involved an expenditure of over $600,000; the statue, of perhaps less than one-sixth as much. The first dominates the landscape and bulks so huge a background that the statue itself appears, in most of the published views, as a mere black dot against it. None can gainsay but that the architectural memorial is itself a notable and majestic work of art; both more enduring and satisfactory than is the case with the statue mentioned, despite the unearned increment it borrows from its background and its setting. It should therefore become a matter of record that both mausoleum and setting are, in the case at hand, the design of Mr. H. Van Buren Magonigle, won, in competition with the ablest architects of the country, now some more than two years ago!

One naturally wonders whether such neglect can be only accidental. Even in the case of the two most prominent illustrated American weeklies: *Harper's* gives a quarter-page to the reproduction of two pictures, one of the mausoleum and one of the statue, and states the name of the sculptor, Mr. Charles Henry Niehaus, in full; while *Collier's* devotes a full page, with half a dozen illustrations and a considerable amount of text, also printing the name of the sculptor, and telling, further, of ten other memorials to President McKinley in different parts of the country, in the case of five of which the names of the sculptors are mentioned, and *in not a single instance out of the eleven is any mention made of the name of the associated architect.*

In the frequent inquiries as to the cause of architecture in America's failing to achieve that definition to which it has attained abroad, this illuminating side-light of the regard in which the profession is held by the public is perhaps both indicative and instructive. Certainly a stream can rise no higher than its source, and when we realize that the source of ninety-nine one-hundredths of the information — and misinformation — abroad throughout the country is swallowed undigested and ready-made by avid readers from the newspaper page, we can perhaps see one cause — and that a most important one — for architecture remaining still a bond slave to the other arts.

LET not the intention of the above protest be misunderstood; it is not that we would hear of the sculptors less, but rather of the architects more!

IT would be an excellent thing if the average architectural draughtsman better appreciated the advantages to be derived not only from overseeing the process of carrying out his details, but from carrying them out himself, on occasion, with his own hand. Only so can he come to know what things are easy and what difficult, and hence what things are wasteful and bad, and what are economical and good; only so can he learn the essential nature, the limitations and possibilities of the various materials with which he deals, and acquire the art of shaping his designs in accordance with them. Equipped with this knowledge, he acquires this art almost instinctively.

Not long ago some draughtsmen formed a little club to meet in an old house. There was, luckily, a chimney with a good flue, but no fireplace. Having no funds for having one built, they decided to build one themselves, and every night for a week they plied the trade of bricklayers, carpenters, plasterers, and tile-workers. The results were sufficiently satisfactory; but more satisfactory still was their altered attitude toward the artisans of those trades which deal with materials so much more stubborn and recalcitrant than mere paper and pencil. Anything which conduces towards *rapport* between the man who conceives a design and him who executes it (for since the Middle Ages they are unhappily twain) is a good thing, and the more of craftsmanship a draughtsman understands or possesses the better his work is likely to be.

THE projects for "Sky-scrapers" approaching the 1,000-foot limit are now so numerous in New York; and, in certain sections, the results of tall buildings packed so closely together as the narrow streets of the city allow have become so manifest, that many citizens are becoming genuinely alarmed. The Board of Trade, already on record as opposed to buildings exceeding 200 feet in height, has even more recently been considering, with apparent seriousness, advocating legislation requiring stepped offsets back from the building-line being made at regular intervals in height. As a result, each city block would resemble a "stepped pyramid" in form — a treatment that has advantages perhaps more distinctly evident than are its practical defects.

In essence this is but a logical enough extension of the Paris laws, that have there brought to its present stage of development the "Mansard" or sloping roof for the upper stories. But when this principle is extended to unlimited heights and made to apply to entire blocks it would effect radical changes in our real-estate values at the same time that it would incontestably admit more light and air to the streets and the lower *outer* stories of these city structures. The violent street gales and unpleasant dampness now so evident might, in a measure, disappear; roof-garden restaurants, bar-rooms, and vaudeville performances in the open air would probably become the rule — and the millennium be near at hand! Yet what would the real-estate owner possessing the now highly valued corner lot say at having his prerogatives circumscribed and his property quartered in value? It would be the *center* lots of the block that would then possess an advantage over all their neighbors; and — what *would* become of the central light-well, even now so indispensable to light the inner offices, that would then be only needed in the lowermost stories, buried far down beneath the towering central apex of the pyramidic city block!

Whether or not the adoption of the stepped-pyramidal form would be considered as a step forward in our building progress is also an interesting question, when we remember that the Stepped Pyramid of Sakkara is one of the earliest buildings extant, and, with the teocallis of Peru and Mexico, has heretofore been regarded as representative of a distinctly elemental type of structural design.

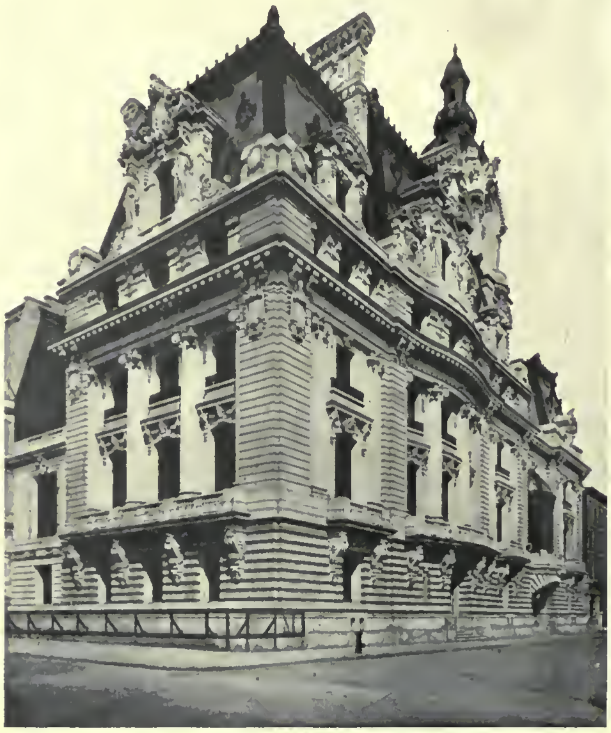
Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "Christian Art.")

Chapel, Hoar Cross Church, England.
The late George F. Bodley, Architect.

(From "Architecture.")



Residence for Senator Clark, New York City.
Lord, Hewlett & Hull and K. M. Murchison, Jr., Architects.

(From "Christian Art.")

Reredos, Church at Portsea, England.
J. T. Lea, Architect.

WHAT may be considered the official epiphany of the Clark mansion is made in *Architecture* for September, and we hasten to reprint several of the many really splendid photographs of this notable edifice. We are not unaware of the fact that it is considered the proper thing to assail this work of modern art in quite unmeasured terms; indeed, we believe that its popular title is "One of the Seven Blunders of the World." We demur at this extravagance of condemnation—and for two reasons. In the first place, the design seems to be based on a certain artistic assumption which, we are told, lies at the basis of all consistent modern work; at least so one nationality of artists insistently uphold. Now a comparison of the Clark house with similar work that has arisen from an identical basis leads us to feel that, granting the primary assumption, this is really much better done than the generality of allied productions. This is not to say that we accept the primary assumption in any respect, but we are constantly told that criticism does not deal with assumptions themselves: its one function is to say whether or no, granting this assumption, the matter has been handled efficiently. Judged in this way, we feel that the Clark house is deserving of respect, startling as the statement may sound. That it fairly gurgles with modernism is self-evident, and no one would deny that it is, perhaps, aggressively robust. Personally, we think it, perhaps, the most hideous product of modern times; but, after all, this is not the point.

There is yet another reason why it seems to us that the Senator's palace is deserving of a measure of appreciation. Art, we have some reason to believe, judging from the unanimous testimony of history, should be in its highest aspect an exact expression of the power, or the agency, or the impulse, that brought it into being. For the moment we are disposed to place the monument in question in the same category with, let us say, a Fra Angelico fresco, or a Cima altar-piece. In the case of the two pictures, each expresses exquisitely, and with perfect certainty, the religious spirit that created it. In the case of the Fifth Avenue palace, we submit that the antecedent impulses, which admittedly are of a different nature, are quite as accurately manifested as in the instance of these masterpieces of religious art; in other words, had Senator Clark obtained a delicate fancy from the early Renaissance, or a soaring glory out of mediævalism, he would actually have been perpetrating worse art than has really befallen. A grave and self-respecting piece of scholasticism or an impassioned manifesto of emotionalism might have passed without criticism, perhaps even achieving a measure of commendation; but to future ages such exotics would have signified nothing except sheer artificiality on the part of the creators, whereas now we have, without question, the most consummate and splendid exhibition of triumphant modernism the Western world has as yet produced.

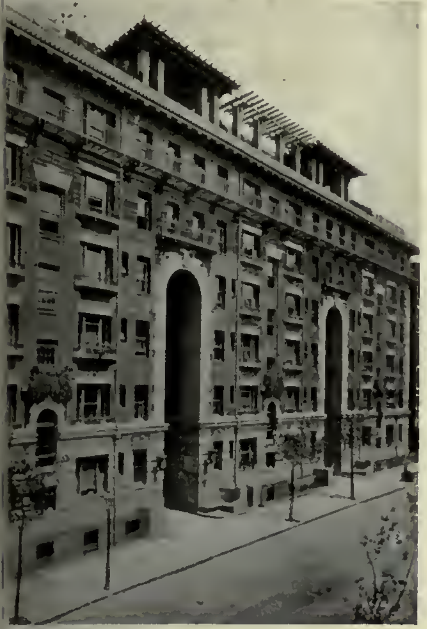
This same modernism again, though veiling its intimate qualities in the vesture of architectural discretion, is exhibited in the case of the proposed "extension" for the Allegheny County Court House, Pittsburg, by Messrs. Palmer & Hornbostel. Here is another assumption handled in a most masterly fashion. Babylon and Carthage hide their diminished heads before this astounding occurrence, and in sheer defiance of fate one is tempted to wish that the project might be carried out, for the results would certainly be blood-curdling, even awe-inspiring. Of course the economic and sociological questions are put to one side. This thing is simply Pittsburg confronting the world unabashed and unashamed.

From the undaunted heights to which we have been exalted by contemplation of the XXth century in its architectural manifestations, we come down to the green earth of delicate and effective little shop-fronts in *The Brickbuilder* and to such more encouraging exhibits of contemporaneousness as

(From "The American Architect.")

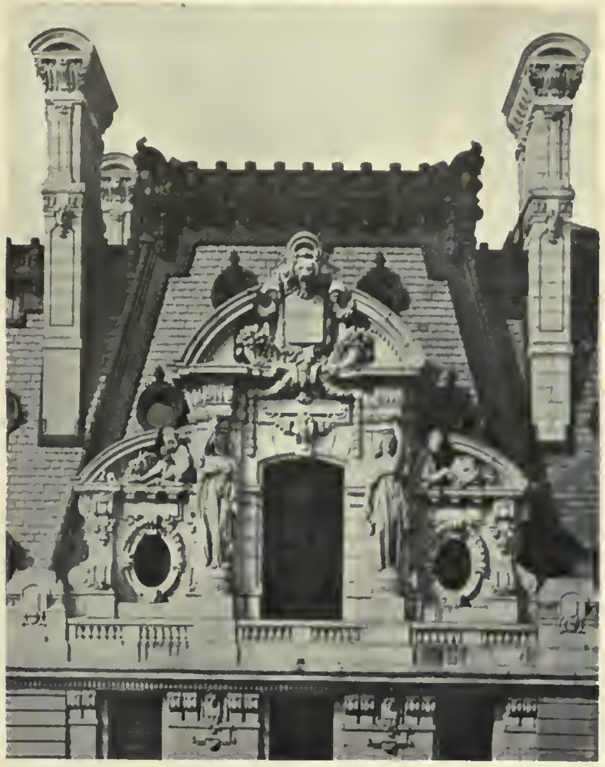
Palisades Trust and Guarantee Company, Englewood, N. J.
Aymar Embury, 2d, Architect.

(From "The Brickbuilder.")



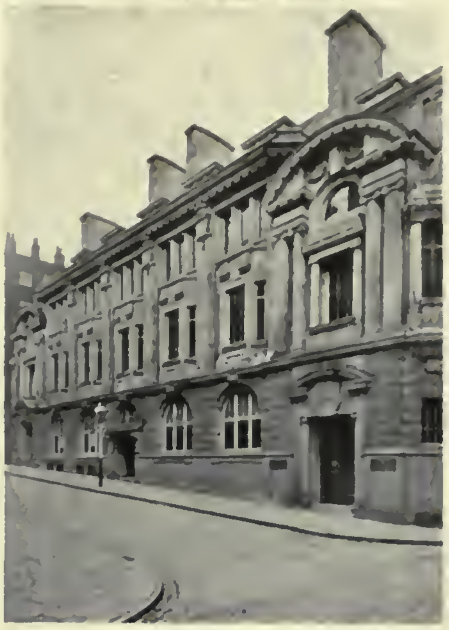
Phipps Tenement Houses No. 1.
Grosvenor Atterbury, Architect.

(From "Architecture.")



Detail, Residence for Senator Clark, New York City.
Lord, Hewlett & Hull and K. M. Murchison, Jr., Architects.

(From "The Builder," London.)



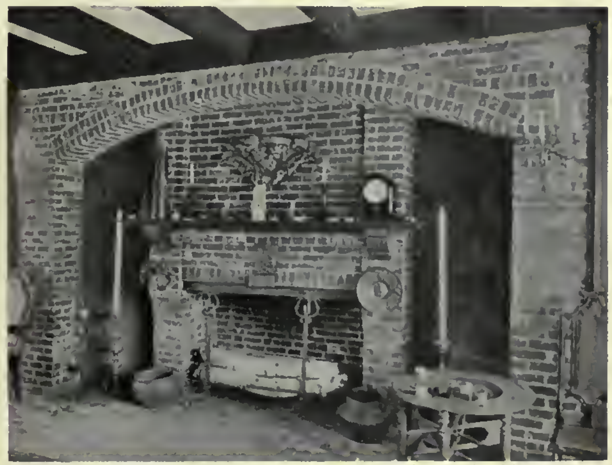
New Stock Exchange, Manchester.
Bradshaw & Cass, Architects.

r. Grosvenor Atterbury's tenement- uses in New York. These latter are rtainly models of their kind; prac- al, scientific, and directly artistic in c most simple and straightforward shion. Messrs. Babb, Cook & Willard's country house and the her by Messrs. Philip B. Howard and Charles E. Patch, both ustrated in the September *Brickbuilder*, are thoroughly convinc- g pieces of modern domestic work in the best and truest sense.

In *The Inland Architect* we find a photograph of Messrs. Ellicott Emmart's sensitive and infinitely fined bank building in Baltimore, d as well, an effective half-timber use by Mr. Howard Shaw, and some od, straight brickwork by Messrs. nd & Pond.

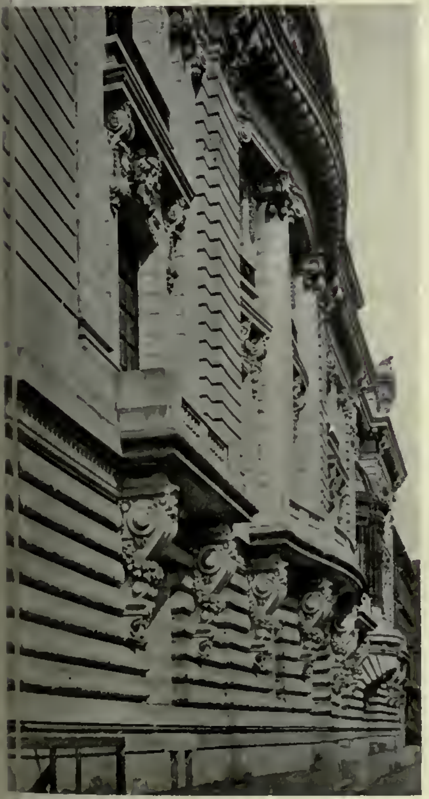
The American Architect continues very valuable series of photographs Italian tombs, the issues for September containing some particularly significant views of the productions of Bernini and Longhena, surely the two worst architects that ever existed under the sun. A thoroughly satisfactory Nurses' Home by Mr. Albert Kahn, and a good country house by Messrs. Rutan & Russell are published September 7; and September 14 are printed several photographs, one of which we reproduce, of a particularly honest and admirable house by Mr. Claude Bragdon. The issue of September 21 contains some Renaissance tombs, and one view of Mr. A. W. Chittenden's admirable Georgian house for Mr. Ford at Detroit, that was fully illustrated in THE REVIEW for February, 1905. From the issue for September 28 we reprint a very emancipated country bank building, by Mr. Aymar Embury, 2d — a study in decoration, full of vitality, interest, and originality.

(From "The Brickbuilder.")



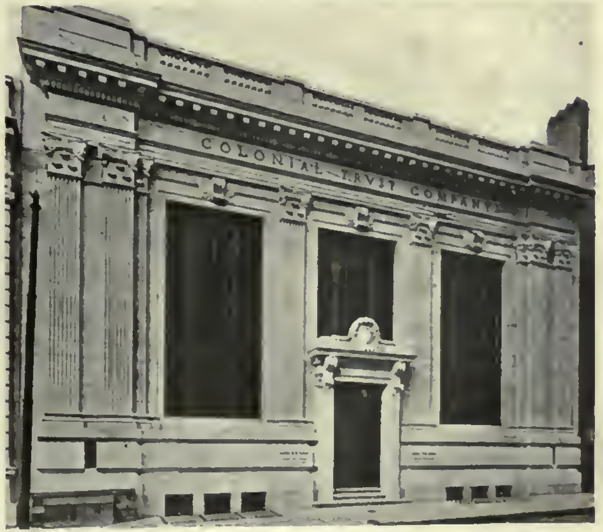
Living-room Fireplace, House at Ipswich, Mass.
Philip B. Howard, Architect. Charles E. Patch, Associate.

(From "Architecture.")



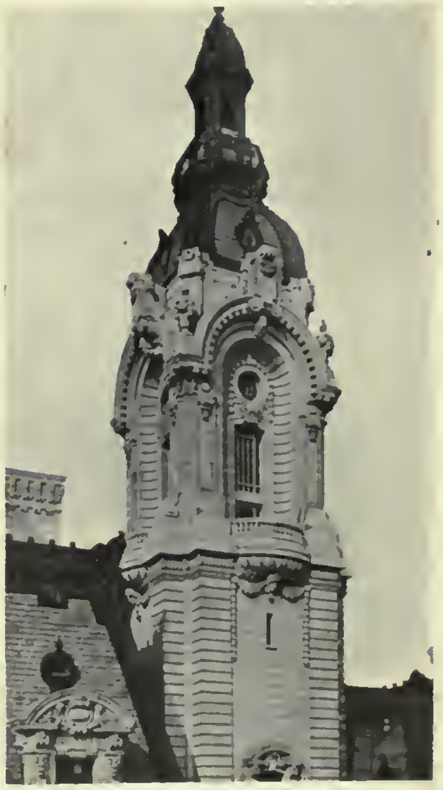
çade, 77th St., Senator Clark Residence.
rd, Hewlett & Hull and K. M. Murchison, Jr., Arcts.

(From "The Inland Architect.")



Colonial Trust Company, Baltimore, Md.
Ellicott & Emmart, Architects.

(From "Architecture.")



Cupola, Senator Clark Residence.
Lord, Hewlett & Hull and K. M. Murchison, Jr., Arcts.

(From "Indoors and Out.")

"Marsh Court," the Sunken Garden.
E. L. Lutyens, Architect.

(From "Indoors and Out.")

"Marsh Court," the Upper Gallery.
E. L. Lutyens, Architect.

(From "Indoors and Out.")

"Marsh Court," the Western Terrace.
E. L. Lutyens, Architect.

The leading article in *Christian Art* is a splendidly illustrated paper on Hoarcross Church, of which Mr. George F. Bodley was the architect. We republish a photograph of a side chapel showing the exquisite detail of the wonderful XIVth century revival effected in this jewel-like little church. Amongst the other articles are one on subjects for memorial windows, another on English fonts, and a third on the little-known rood lofts of the Welsh border. We republish, also, from this magazine, a curiously mediæval, yet original, treatment of the chancel of a church by Mr. J. T. Lea.

Indoors and Out confers a great favor by printing a large number of photographs of quite the loveliest kind of a modern English house, the architect of which is Mr. E. L. Lutyens. We do not remember having seen this house illustrated in any of the English magazines, though, if our memory serves, space might have been found through the exclusion of published material that would be rather a disgrace to the most primitive of communities. It is quite impossible to give any explanation of the infinite charm of this dwelling. Absolutely English, XVIth century in its antecedents, it is yet intensely modern, and, as we say, about as perfect a model of modern domestic architecture as one could find.

(From "The American Architect.")

House of Albert Eastwood, Rochester, N. Y.
Claude Fayette Bragdon, Architect.

As for the English magazines themselves, we may pass over them with a light touch, the great majority of illustrations approximating more or less closely to the kind referred to in the above paragraph as seeming to lack any particular excuse for existence. We find nothing of vital interest in *The Builder*, and in *The Architect*, apart from certain archæological photographs. *The Architectural Review* (London) is almost wholly devoted to the report on the present condition of St. Paul's Cathedral, and the elaborate illustrations serve to show very well how perilous is the condition of this edifice. Of the United Kingdom Provident Institute by Mr. H. T. Hare, *The Architectural Review* contains a large number of photographs of the exterior and interior detail, all worked out with great richness and an almost American lavishness of marble and fancy plaster and papier-mâché.

If justification of our measured commendation of the Clark house is sought, it may be found, so far as the question of detail is concerned, by referring to *La Construction Moderne* for the thirty-first of August and the month of September, where similar detail, only very badly done, is shown quite completely. From *Emulation* we can cull nothing, not even the excuse for a paradox or a phrase.

(From "Indoors and Out.")

Marshall P. Slade House, Mt. Kisco, N. Y.
Charles A. Platt, Architect.

(From "The Brickbuilder.")

House at Ipswich, Mass.
Philip B. Howard, Architect. Chas. E. Patch, Associate.

The Architectural Review

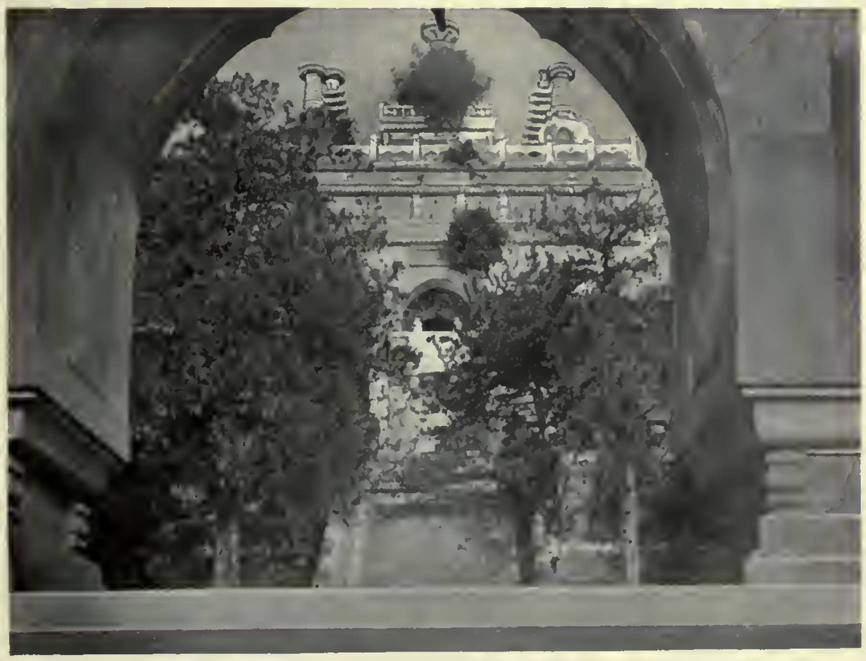
olume XIV November, 1907 Number 11

Pi-un-se and Other Chinese Temple Sculpture

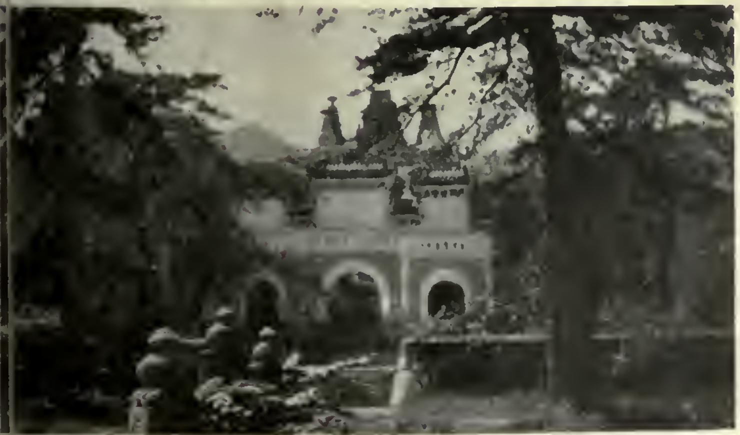
By Earl H. Lyall

N the country about the city of Pekin, dotted over the broad plains to the south and west, and eastward and northward to the green and almost treeless hills twenty miles away, are mberless temples, gates and monuments, bridges and tombs, ten of remarkable architectural composition and of notable auty of detail and skill of execution. These structures are the rk of the Chinese sculptors and builders of four, six, or eight ndred years ago. Portions of the larger groups of temple buildgs are often of far more remote date of foundation, although me among the many buildings composing the group may be of mparatively recent workmanship. Often these temples include series of buildings and courts covering four to five acres of ground, th massive triple-arched gates leading into courtyards surunded on three, or all four, sides with low one-story structures at are partially or entirely open along the court and filled with ws of heroic figures of war gods or Buddhas, or sometimes with aginative and gruesome enes from the Chinese ferno done in plaster. e great arched entrances quently have elaborately rved pillars, capitals, and rnices, with strange halfnventional, half naturalic griffons at the roof gles and at either end of e ridge, all — even the of tiles such as are found the large temples — itated perfectly in the hly ornamented marble. rough the large building posite the entrance gate which is only an open ll where a calm giant ure of Buddha sits eterlly, benignly watching er his worshippers — one sses into a second court ed with huge marble tles, waddling in curling stone-waves, with straight rectangular shafts of marble set upright on their backs; and in the centre of the court a pool spanned by a marble bridge with carved and sculptured balustrades. The sides of the shafts are covered with old Chinese symbol-writing, and their tops are profusely ornamented with interlaced and writhing dragons, with clawing feet and grinning, staring faces. Sometimes are to be found rows of giant marble priests, standing, with tight tunics and little roll-brimmed hats, gazing serenely out across the courtyard — or long avenues of great curly-haired lions, with big round eyes, that hold eternally under one paw a huge marble ball.

The Chinese excel in the portrayal of natural (in opposition to human) subjects. Leaves, vines, birds, dogs, horses, lions — all these are frequently found accurately and vividly portrayed in lifelike poses in the hard stone; but the use of the human figure is almost entirely confined to the form of Buddha and the startling, hideous faces and threatening attitudes of the Gods of War. The lions remind one strongly of those strange, squat Byzantine animals to be found outside the Arsenal or in the *Piazza* in front of the *Palazzo Patriarcale* in Venice; while the carved birds and dogs and flowers compare wonderfully with those one finds in French Gothic work. The figures of Buddha are generally remarkable for the dignity and calm strength expressed in the features; but the pose is usually the stiff, conventional cross-legged one, although some show a remarkable skill in the disposition and rendering of the drapery — light and transparent and falling in graceful folds — which might even recall the work of that master of the French



Pi-un-se, looking through the Upper Gate at the Central Towers.



Pi-un-se, Lower Court, looking toward Upper Terraces.

The Approach and Lower Court, looking down from Pi-un-se.

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Heroic Figure from Entrance Gate.

Carved Wood Apron and Yellow Tilework, Lama Temple.

Interior of an Inner Temple.

Corner Urn on the Upper Gallery, showing Tower Base.

Renaissance, Jean Goujon; or surprisingly resemble in face, form, and treatment the Madonnas of the best early French Cathedrals.

In the more purely architectural motives one finds band courses or ornamental fret-work, carved scrolls and ornamental brackets; moldings very much like those found under the Louis in France, or during a similar period in Italy. As a rule the work on the moldings is carefully and very thoroughly done,—the egg moldings, the brackets and all the ornamental coves or ogee moldings, show a splendid uniformity of profile throughout,—yet the sculptor is never nonplussed if his ornament does not "come out" evenly, and conventional scrolls, clouds, or wave motives are invented to fit the space, or a bit of extremely naturalistic foliage is utilized to cover or soften an awkward joint — and each leaf with its delicate veining, each smallest tendril or branch, clean cut and graceful. All the endless detail, which must have taken years in its execution, testifies to the patience — or, rather, perseverance — of the Chinese as a nation; for patience is something they do not need, since they are never in a hurry. Yet this unexpected and delicate detail-treatment remains only a subordinate part and enrichment of what is invariably a splendidly strong and bold composition. Often leaves and twigs and scrolls are undercut so far as to be nearly separate from the blocks to which they belong; curly wave-crests stand out in high relief and twisting dragons raise their coils almost entirely clear from the background.

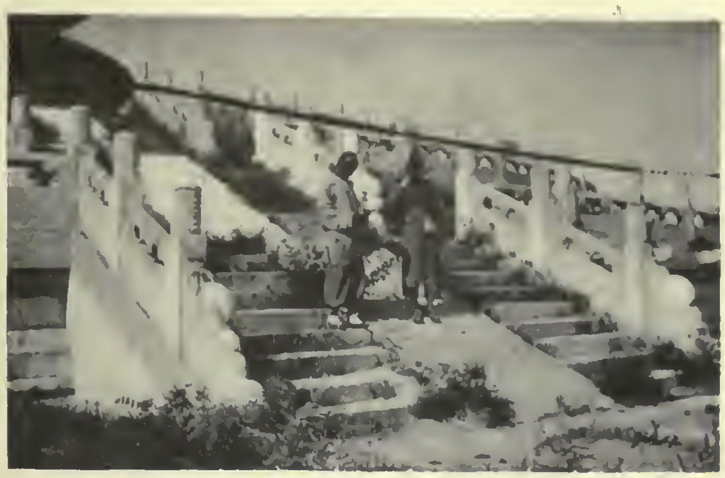
Sometimes, it is true, the courses of molded members seem over-bold and coarse in their conception and scale. Especially does this appear in detail views or when examining the moldings close at hand. But from a distance the large scale and apparently clumsy molding grouping belongs in the composition, taking its place with unexpected decision; until one ad-

Pagoda on Temple Grounds.

First Temple Court, showing Monument and Bridge over Pool.

Octagonal White Marble Mausoleum.

Colossal Stone Figure from Avenue.

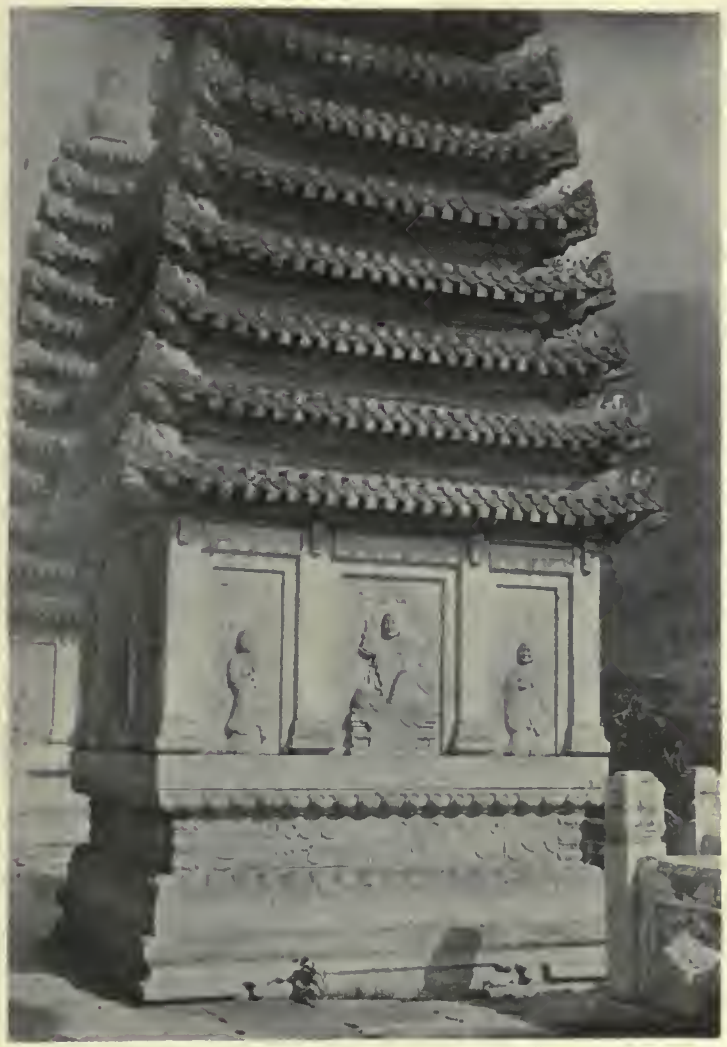


Terraced Steps and Balustrades.

Grotesque Marble Figure in Court.

nits that, after all, the builders nd designers of these monunents understood their problem erfectly and were working with a ertain knowledge of the results hey desired to produce. Archiectural effects startlingly reminiscent of the Italian Renaisance continually appear,— pilsters with elaborately carved anels and capitals, brackets and onsoles that reproduce both rm and detail most surprisingly; hile some of the large wallanels carved with fine ornament re, in their first aspect, surprisnglylike in effect the Renaissance rollwork, even though one finds at the natural ornament is unistakably Chinese in character d treatment.

Away to the north of Pekin is monumental structure where, ter passing through several inor courts and pavilions, one eps out of the last of these into large open court. Here directly front is one of those extremely licately carved marble arches, e piers set on high pedestals, d, beyond the archway, flights of granite steps with massive stone ramps on either side lead to a high terrace and to the base of the great central monument which rises many feet above. The terrace steps and balustrades leading to this central monument are entirely of white marble, with granite risers extending up from the lawn below to the first terrace and the archway; then on to the second terrace-gallery; up still higher to the monumental base of the towering central motive of the entire group. About this is a broad panelling of strange religious subjects that circles the entire monument to the height of eight or ten feet, and a heavy coping and moldings that make the base of the monument complete. The carving and molding on these bases are exquisitely strong and vigorous in their curves and lines. Above this appears again the great jar-shaped central feature of the whole composition, which, entirely of white marble, rises forty feet higher still, to the shining metal cover that crowns its uppermost apex.



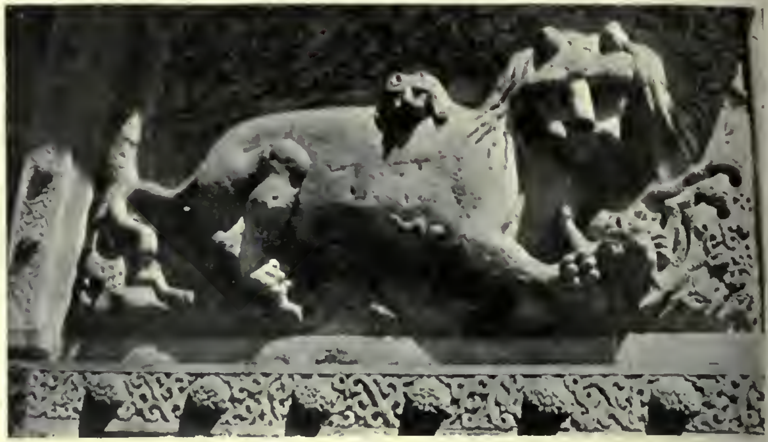
Corner Monument on the Upper Gallery.

larble Shrine and Outer Gateway.

Priests' Courtyard and Visitors' Quarters, Pi-un-se.

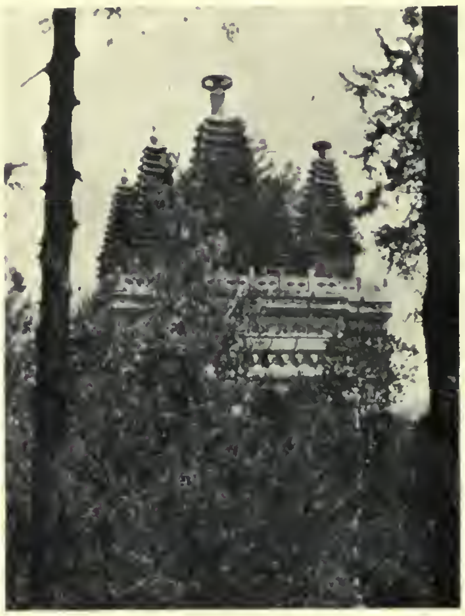
Stone Figures along Avenue.

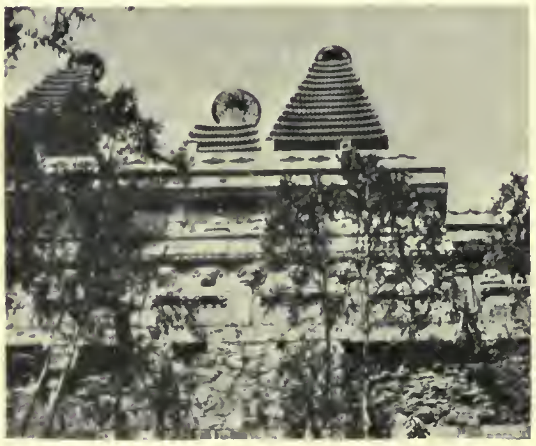
Ornamental Side Walls at Entrance to Pi-un-se.


Detail of Stone Carved Panel with Lion and Moldings.

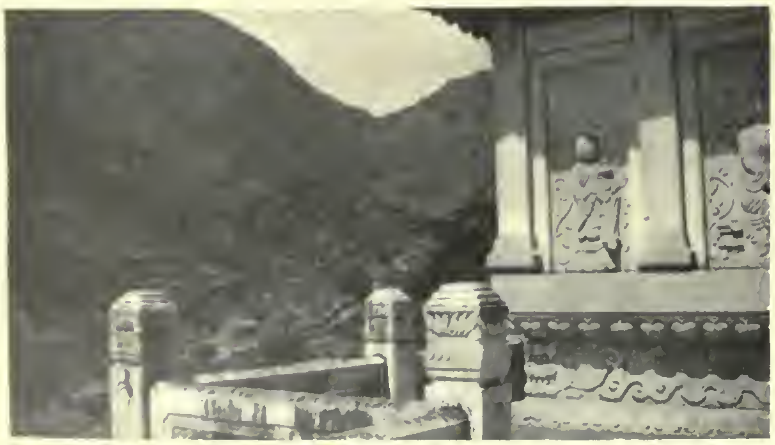
These odd-shaped monuments, like enormous mustard-bottles, with successive frills about their necks, are interesting and surprising to a European, for the originality displayed in their imagination and working-out.

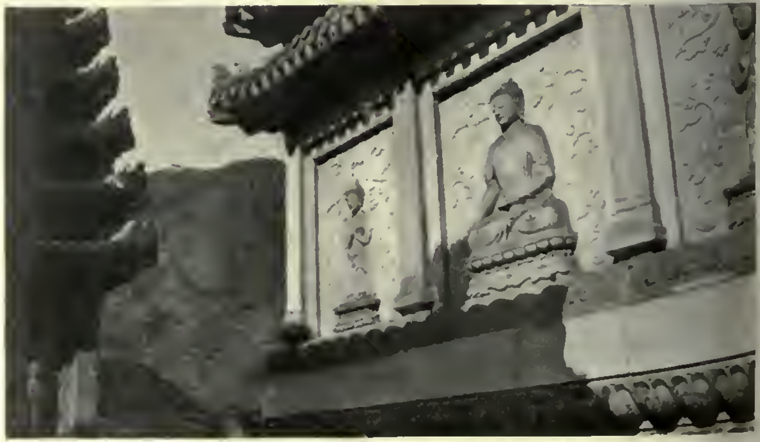
The Temple of Pi-un-se is one of the oldest and most beautiful in execution of the temple groups near Pekin. A great deal of its impressiveness is occasioned by the natural advantages of the site, which were treated by this Chinese order in a way somewhat like the development of Mont San Michel by the monks under the leadership of Abbot Hildegarde. To retain all the height offered by the original mountain, they have built up enormous terraces on stone foundations placed far below; so that, while in plan the entire group is quite regular in its layout and disposition, still each inner court is at a higher level than the one without, and the approach is by a road that climbs steeper and steeper as it approaches the arched outer gateway of the actual enclosure. After one has passed through all the lower courts, where are pools and bridges with wondrously carved and turned marble balustrades, and temple shrines and pagodas of curiously varied forms, rich in sculptured ornament; and other courtyards filled with avenues of stone turtles and carved marble figures; one begins to climb flights of stairs leading up to the terraces that mount toward the upper gallery. So steep is the ascent that it is difficult to obtain any commensurate idea of the monumental forms upon the upper platform; except at a distance, from outside the enclosure. The sides of the mountain, the courtyards themselves, and the grounds without are all closely grown with picturesque and decorative pines, and what glimpses may be obtained of the monuments above are only to be had through vistas in this grove, that frame in and enclose the distant picture. After climbing many flights of steps and crossing more than half a dozen terraces, one reaches at last the crowning monument, around the base of which runs a great gallery with carven marble balustrade. Above, the walls are panelled and a broad frieze and molded base course bind the elaborate members together; rows of sculptured Buddhas in high relief sit between great balustrades; and moldings and cornices enriched with brackets or calices soar high overhead. Each corner of this upper terraced gallery carries a huge urn-shaped ornament that complements the towering central monument in a manner reminiscent of the corner pinnacles of the square Gothic church tower and the tapering spire that rises above and between them.

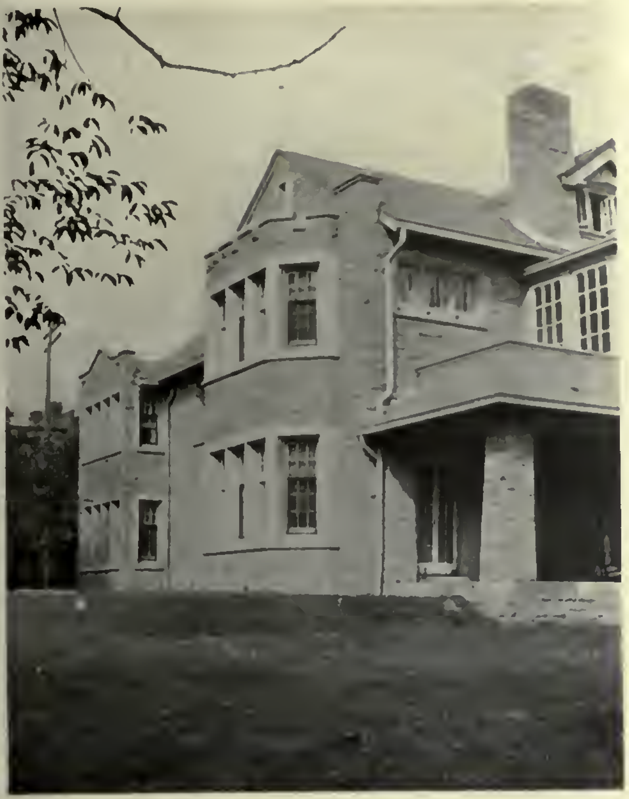

Upper Monument from Mountain Slope.

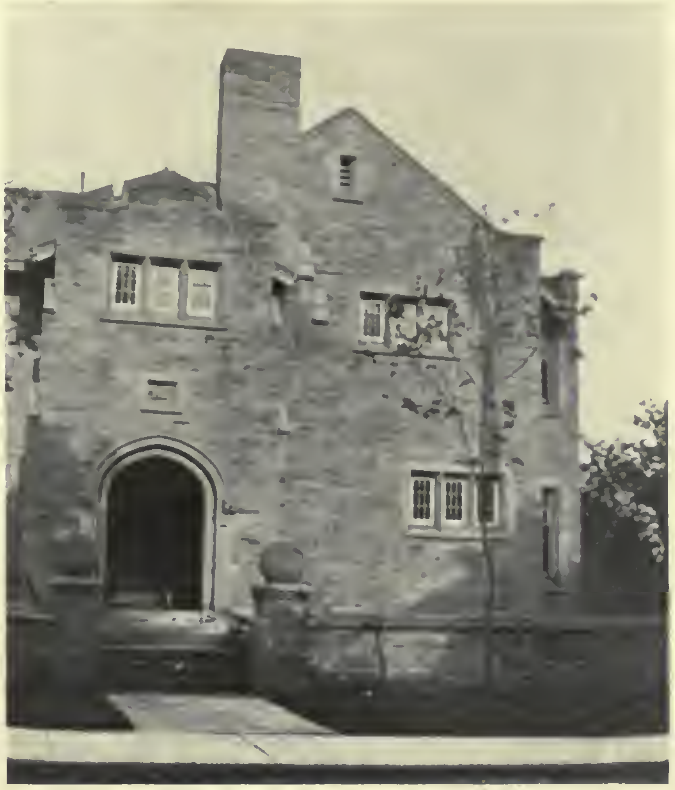

The Upper Terraces and Towers from Below.

The photographs, inadequate and fragmentary as they of necessity are, at least give some conception of the sculptured carving and its strong and varied outline and faithful and careful execution. In boldness of composition, in freedom yet delicacy of treatment, the work of the Chinese who erected the older temples and tombs — now for the most part with falling roofs and tumbled balustrades and walls — about Pekin centuries ago compares, and loses nothing in the comparison, with the contemporaneous workmanship displayed on the Cathedrals of France and England or the older classical architecture of Italy and of Greece.


Balustrade and Sculptured Panels on the Upper Gallery.


Base of Center Monument, Upper Gallery.

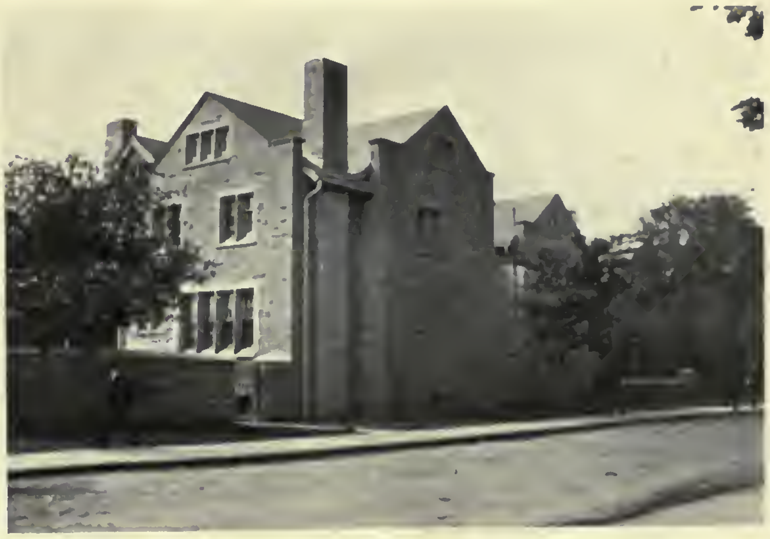


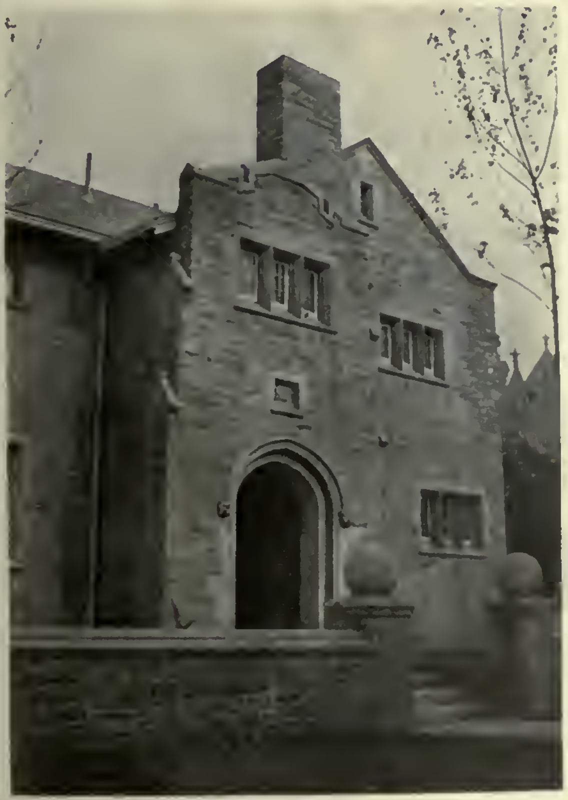


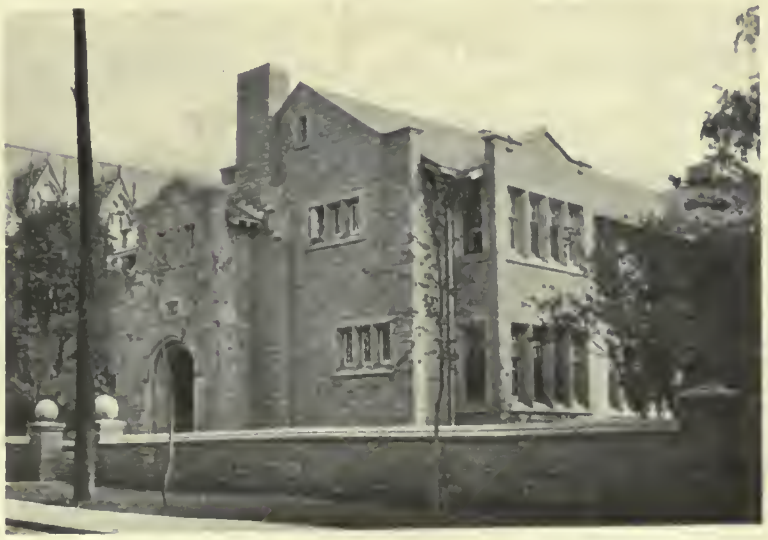
METROPOLITAN CHURCH PARSONAGE

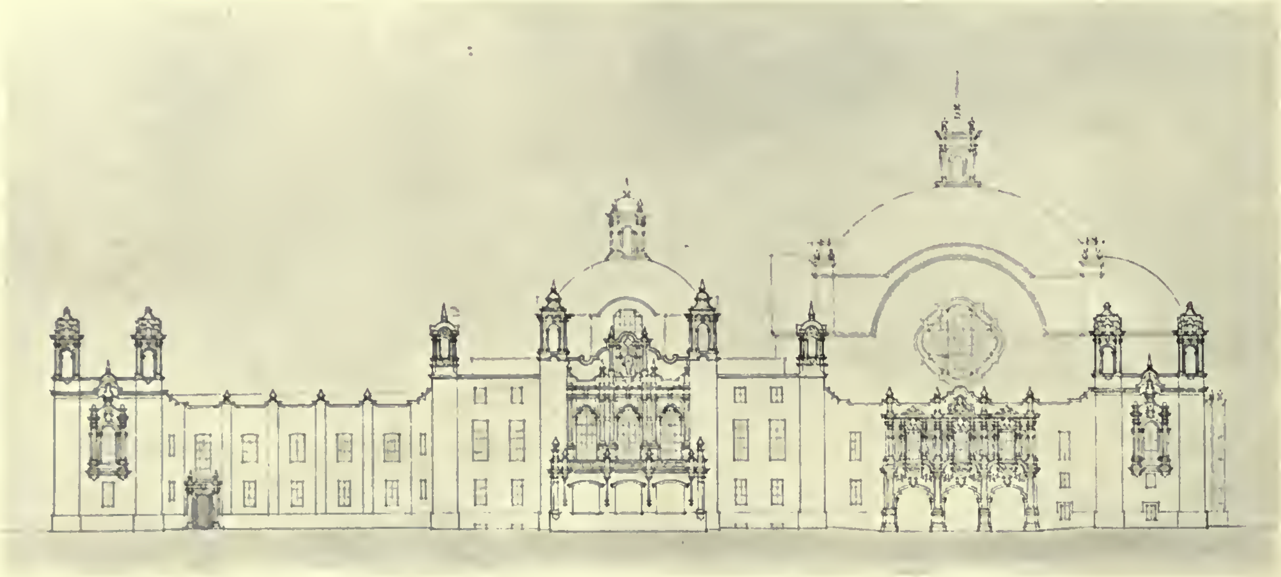
TORONTO, CANADA

SPROAT & ROLPH, ARCHITECTS

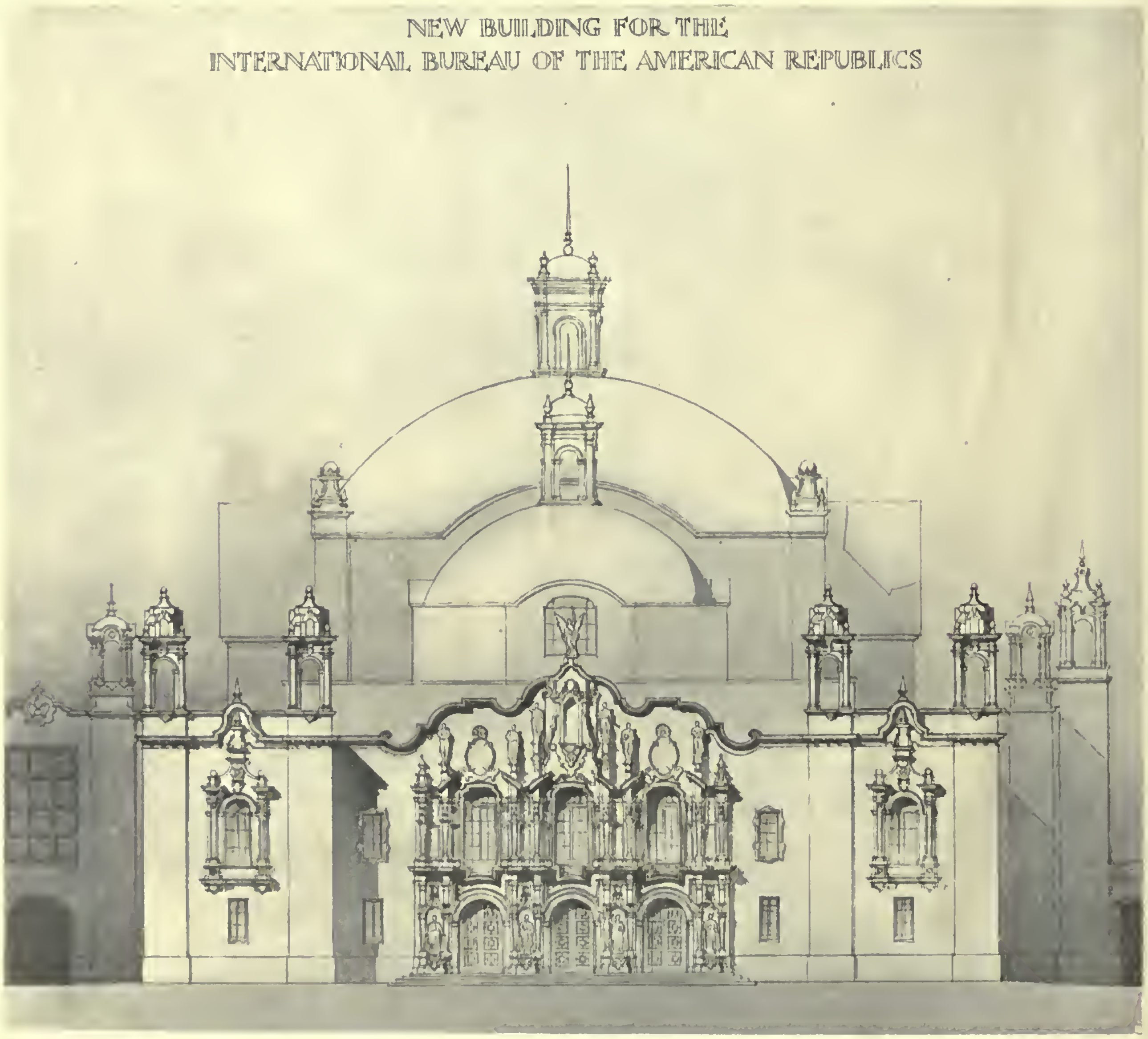








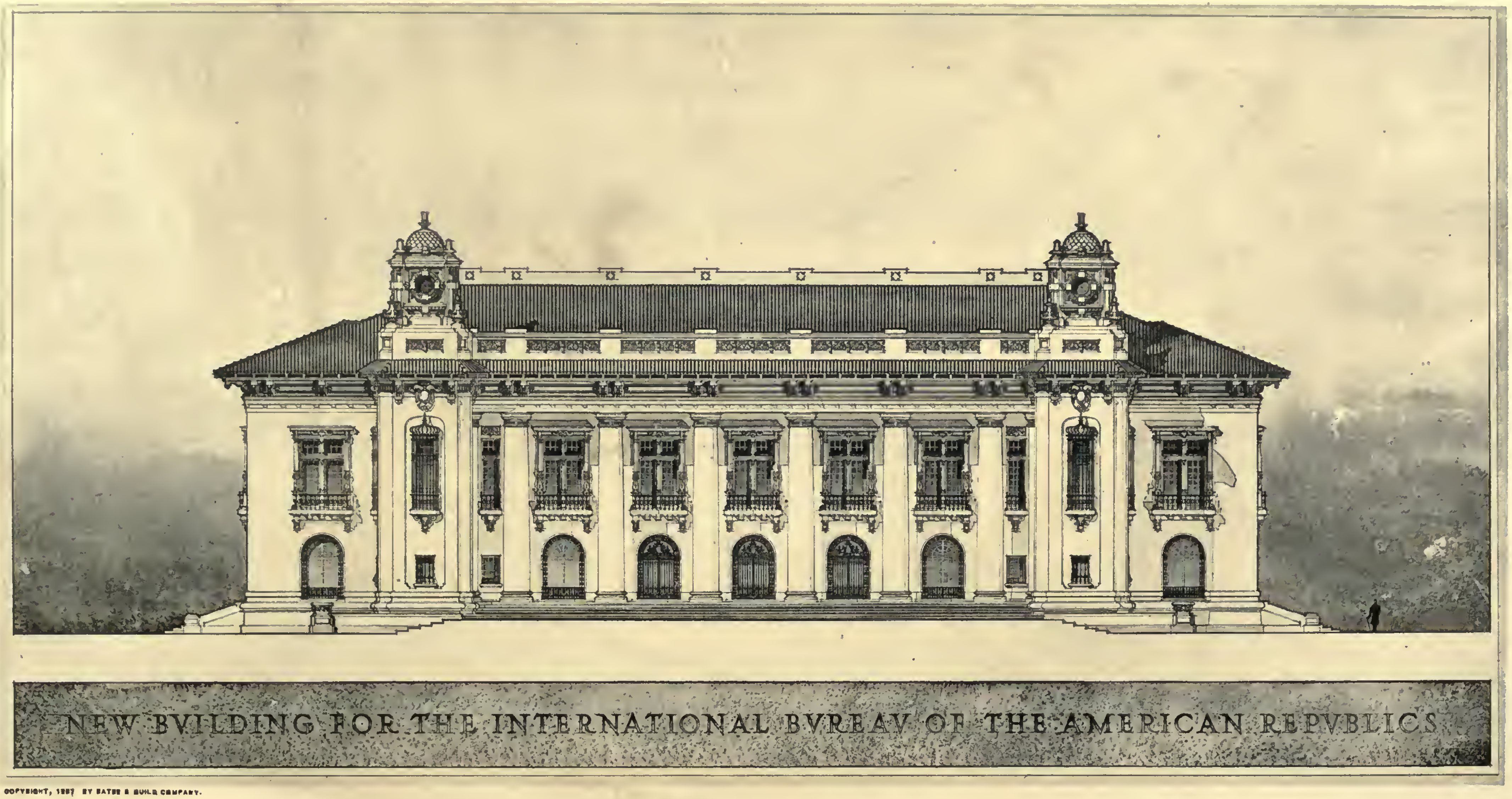
NORTH ELEVATION.



FRONT ELEVATION.

COMPETITIVE DESIGN FOR THE BUILDING FOR THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS.

LITTLE & O'CONNOR, ARCHITECTS.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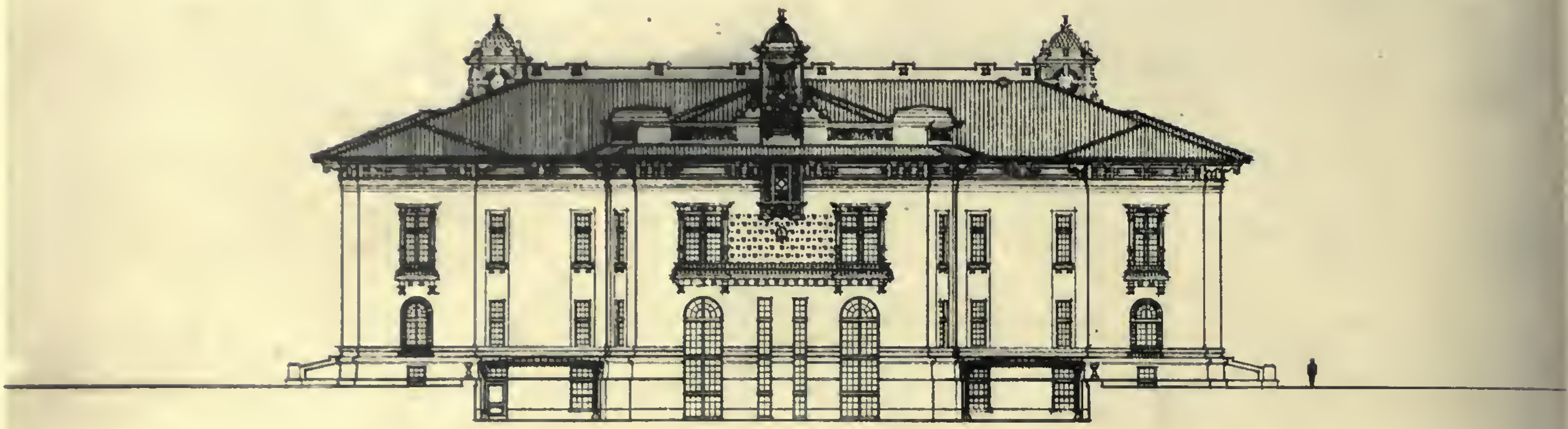
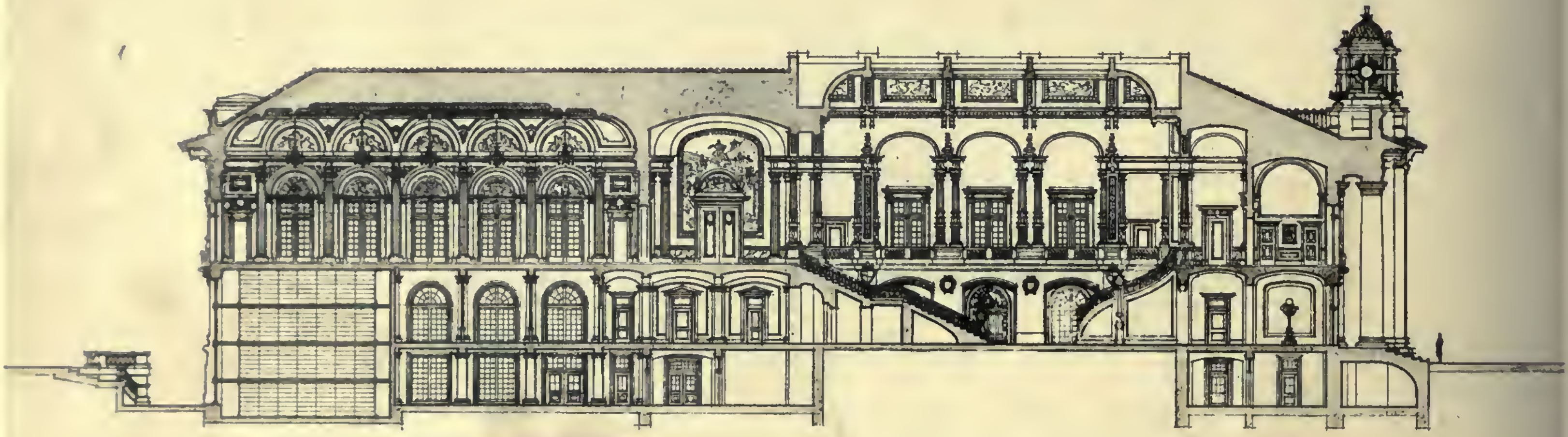
FRONT ELEVATION, COMPETITIVE DESIGN FOR BUILDING FOR THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS.

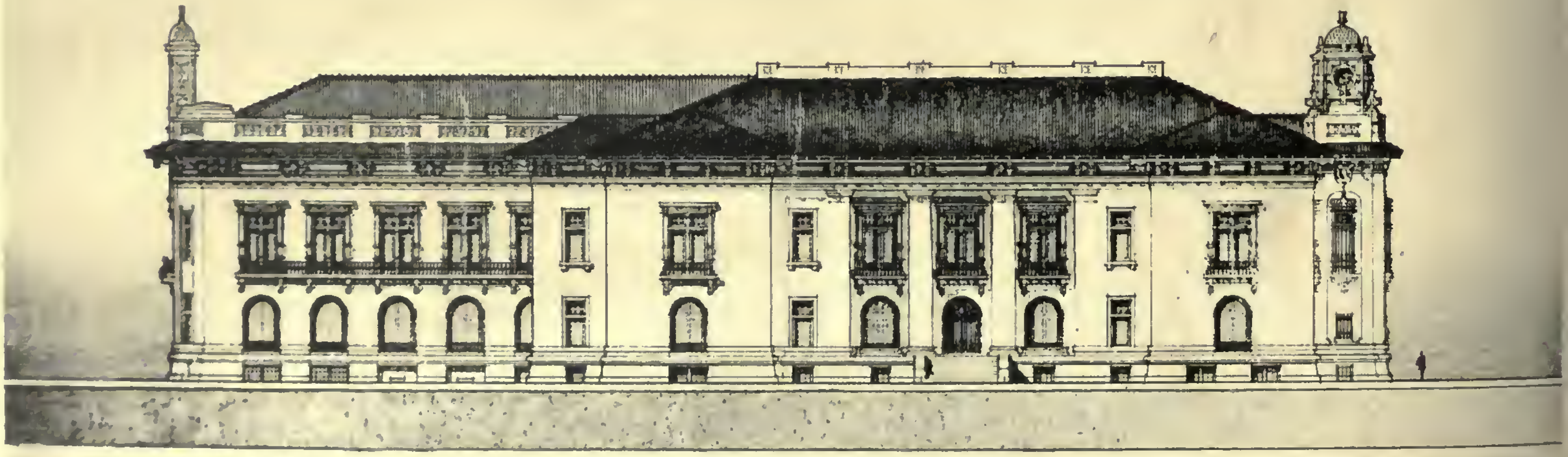
H. Van Buren Magonigle, Architect.



WEST-ELEVATION



LONGITVDINAL-SECTION



SOVTH-ELEVATION

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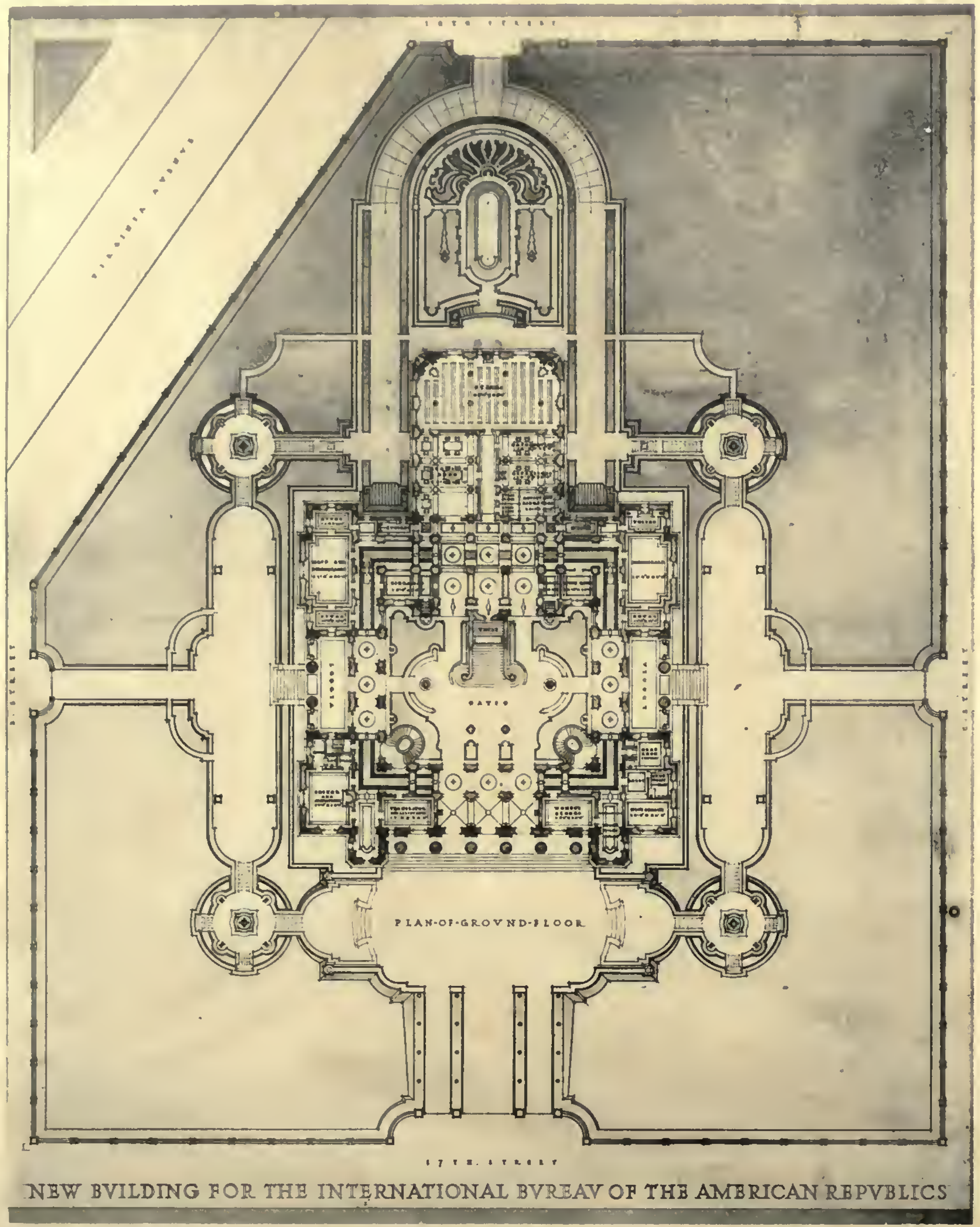
H. Van Buren Magonigle, Architect.



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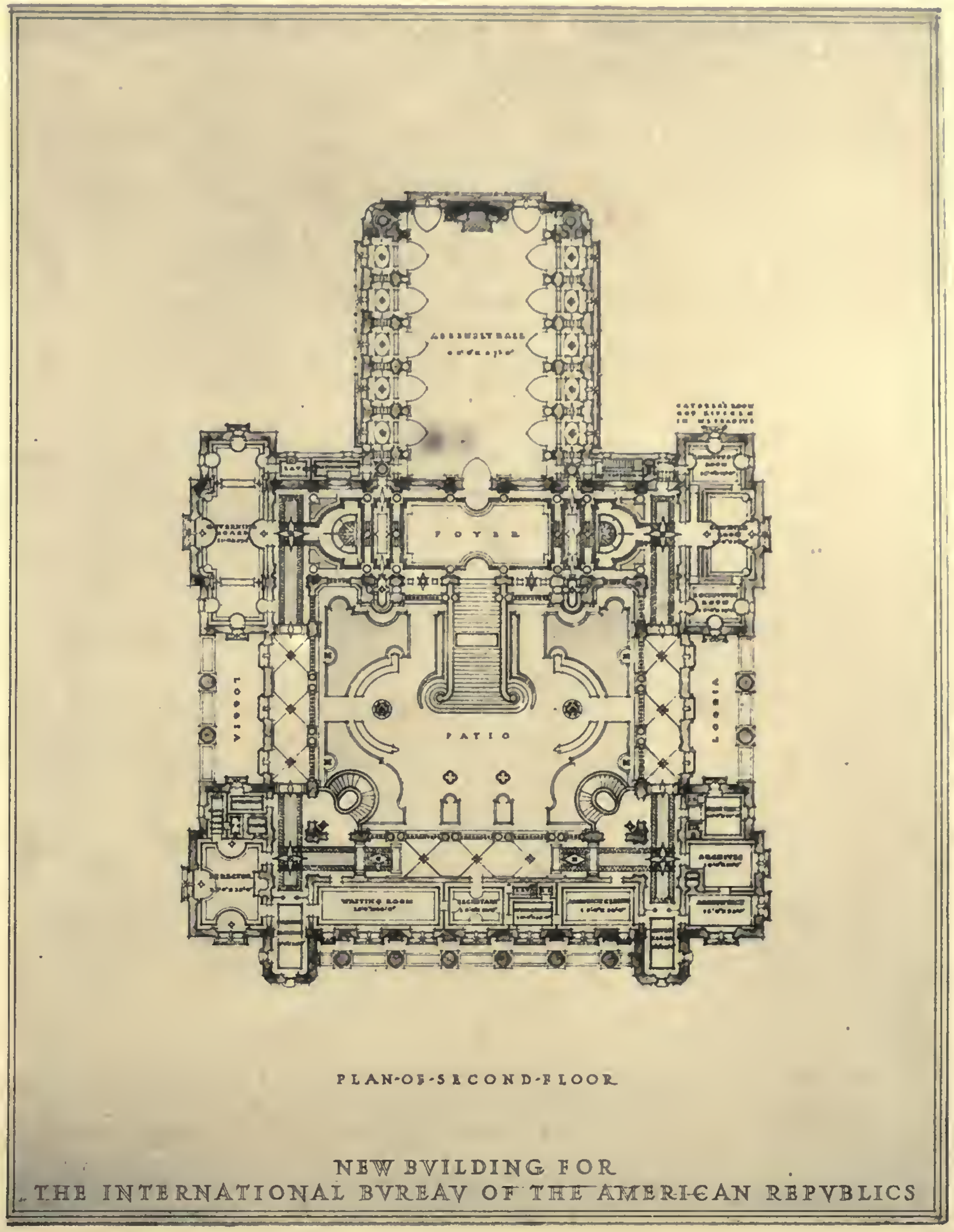
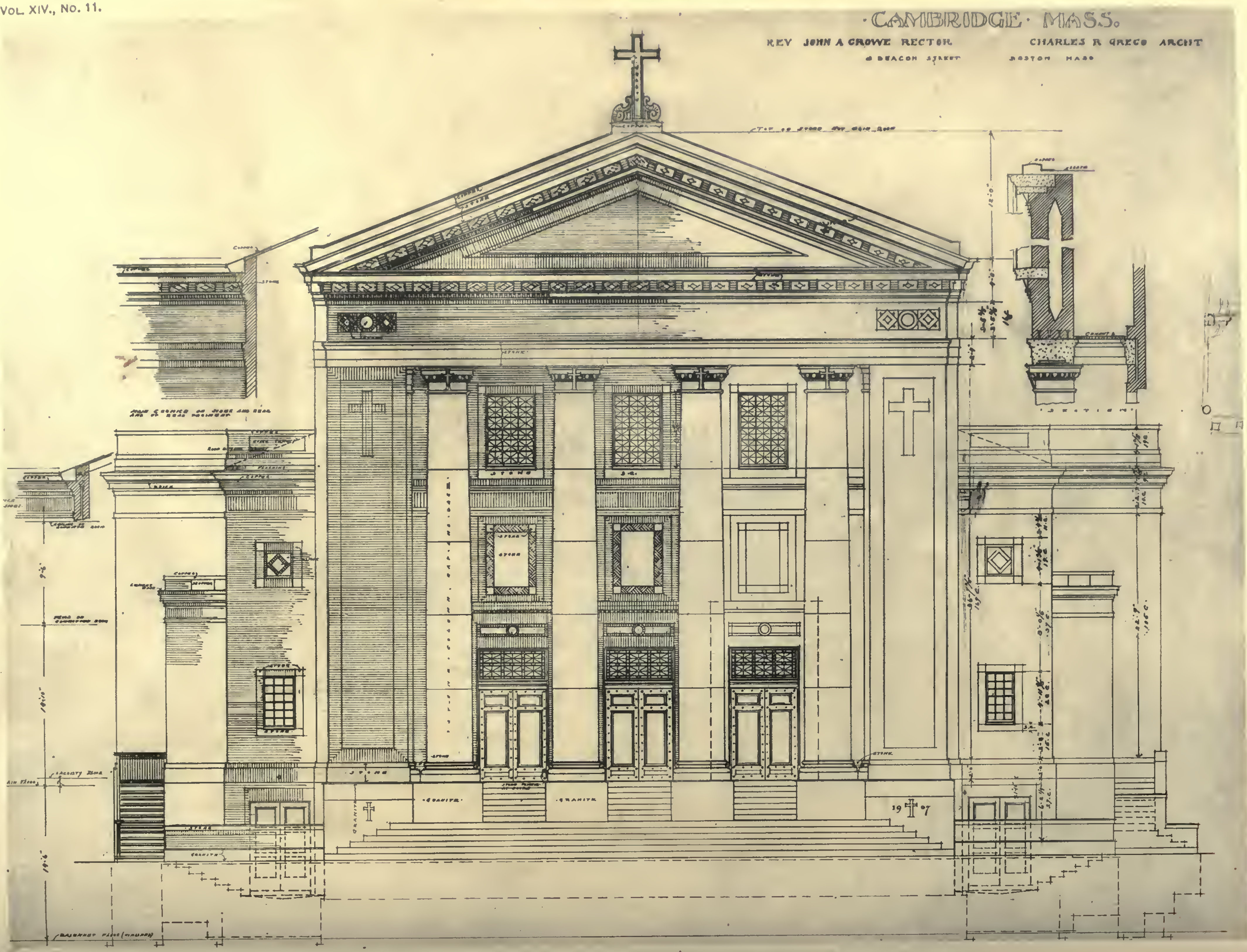


PLANS, COMPETITIVE DESIGN FOR BUILDING FOR THE INTERNATIONAL
BUREAU OF THE AMERICAN REPUBLICS.
H. VAN BUREN MAGONIGLE ARCHITECT.



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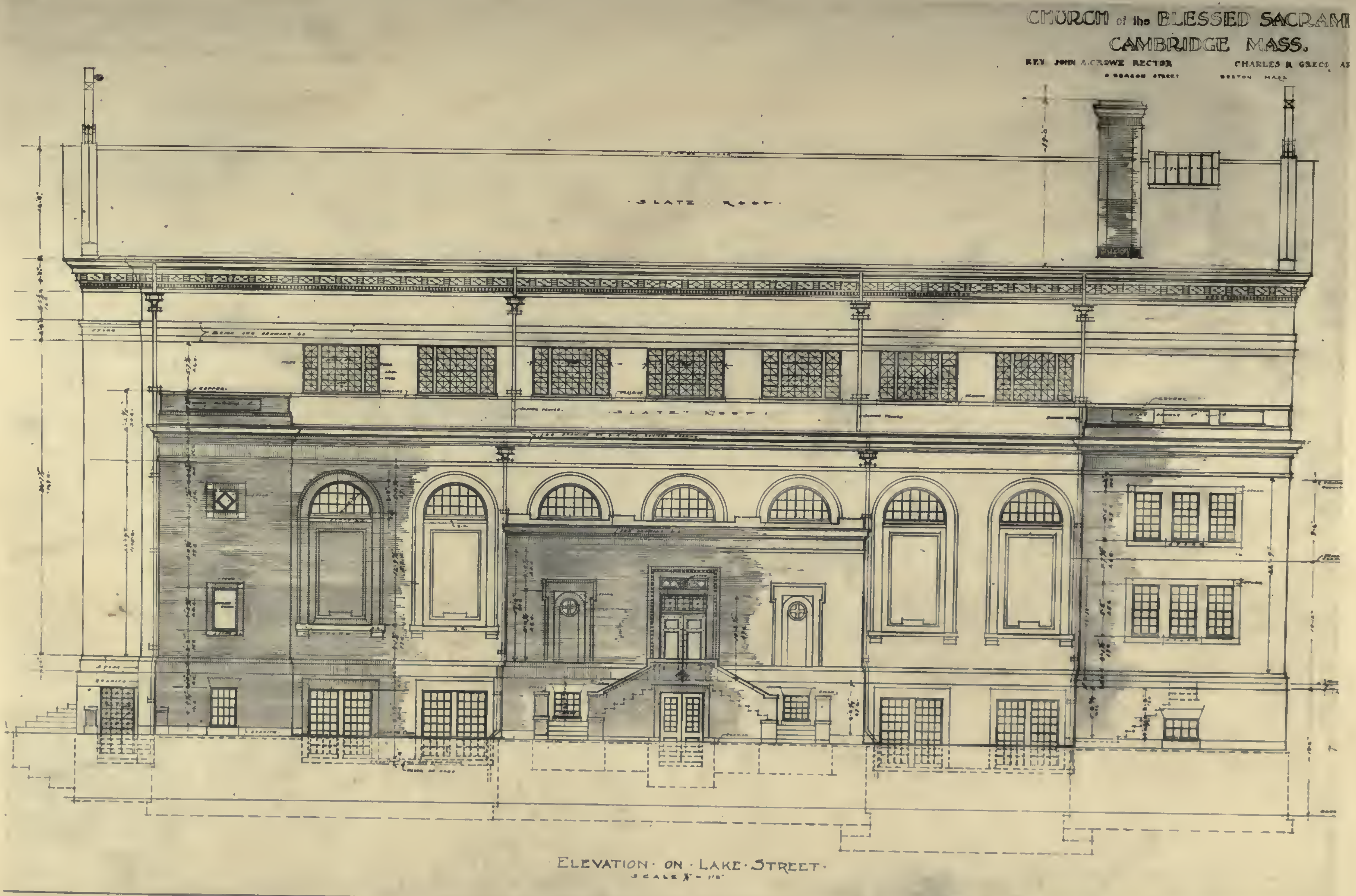
FRONT ELEVATION, CHURCH OF THE BLESSED SACRAMENT, CAMBRIDGE, MASS.

Charles R. Greco, Architect.



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SIDE ELEVATION, CHURCH OF THE BLESSED SACRAMENT, CAMBRIDGE, MASS.

Charles R. Greco, Architect.

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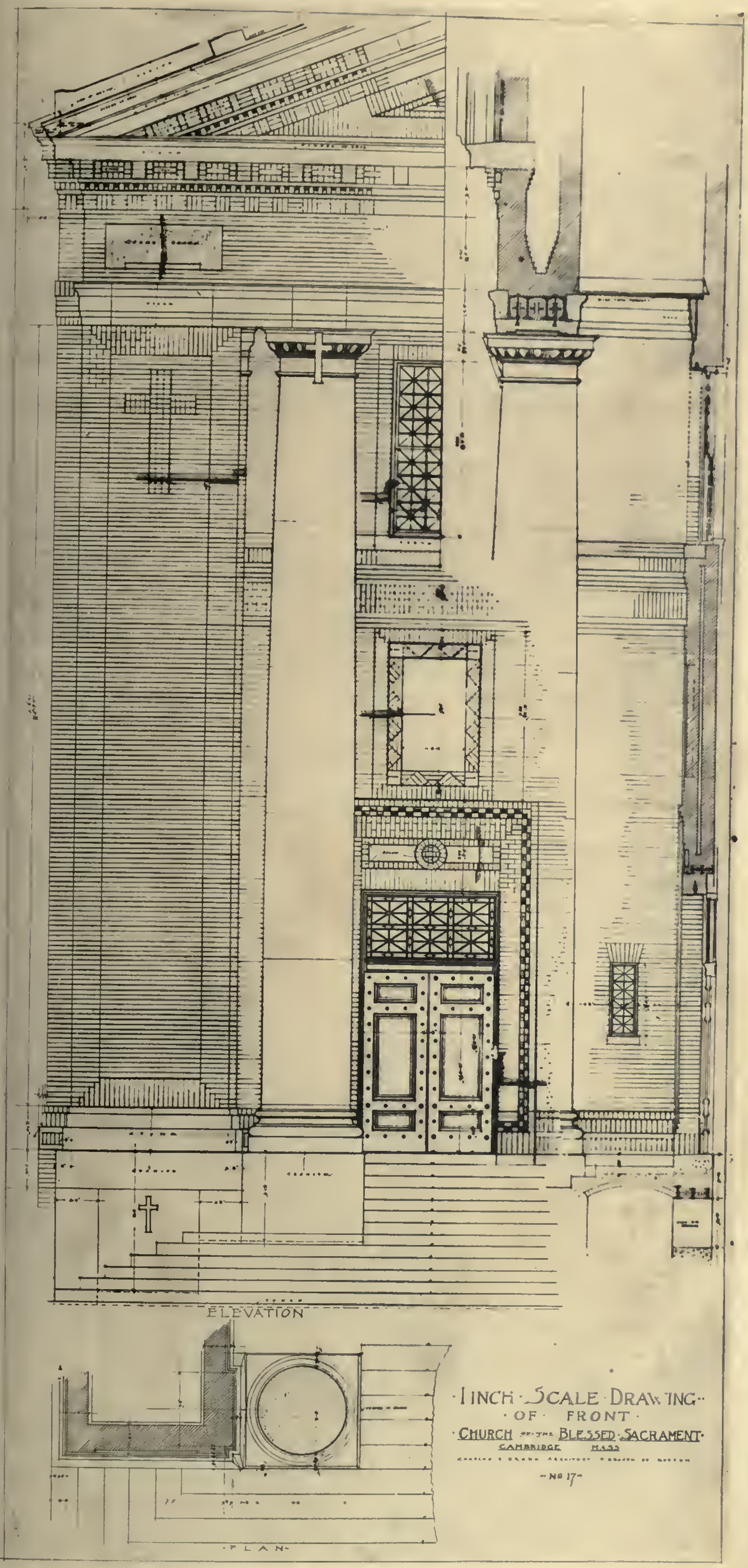

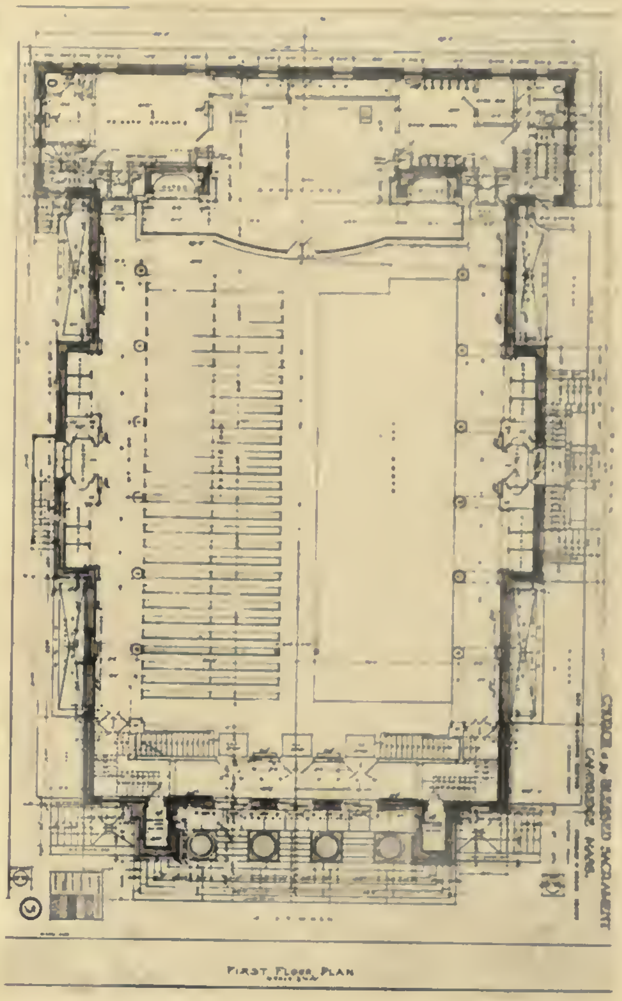

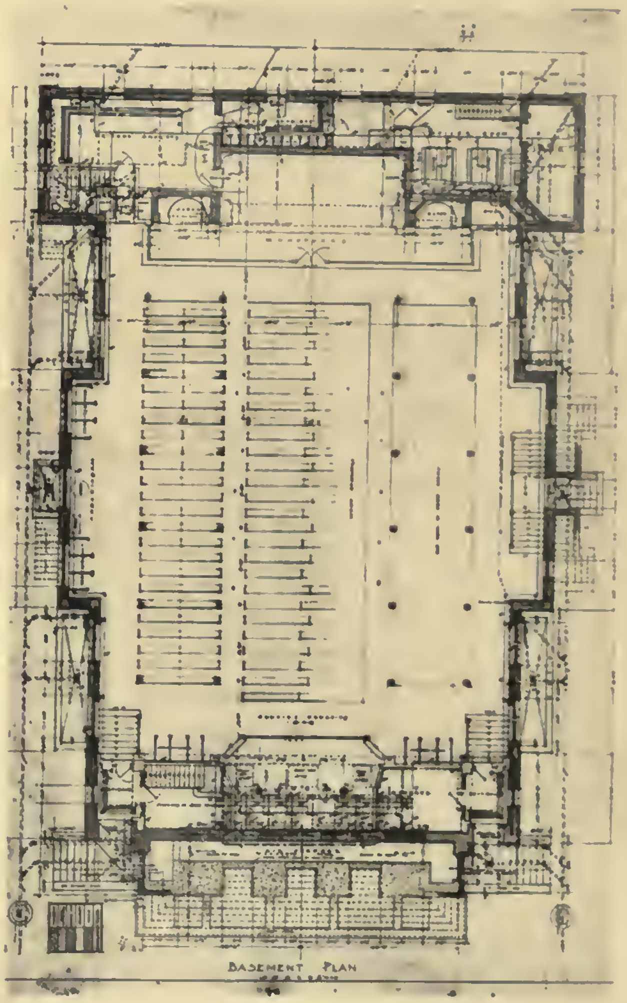

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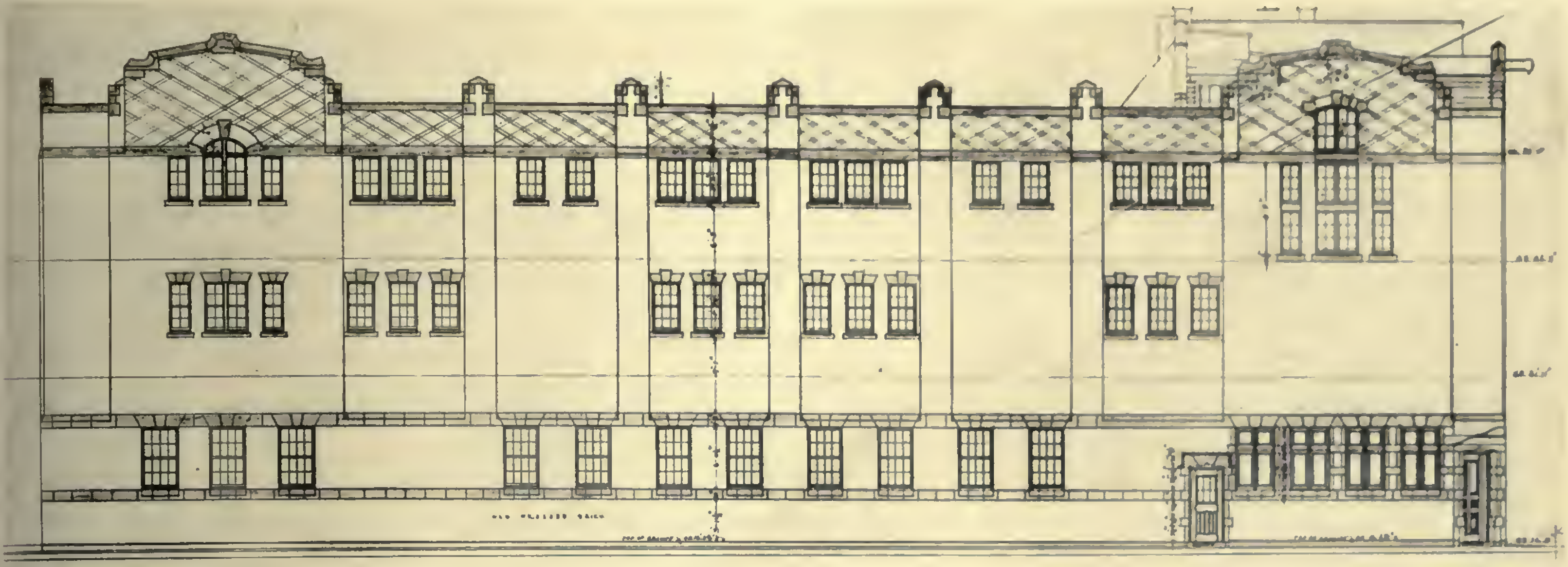
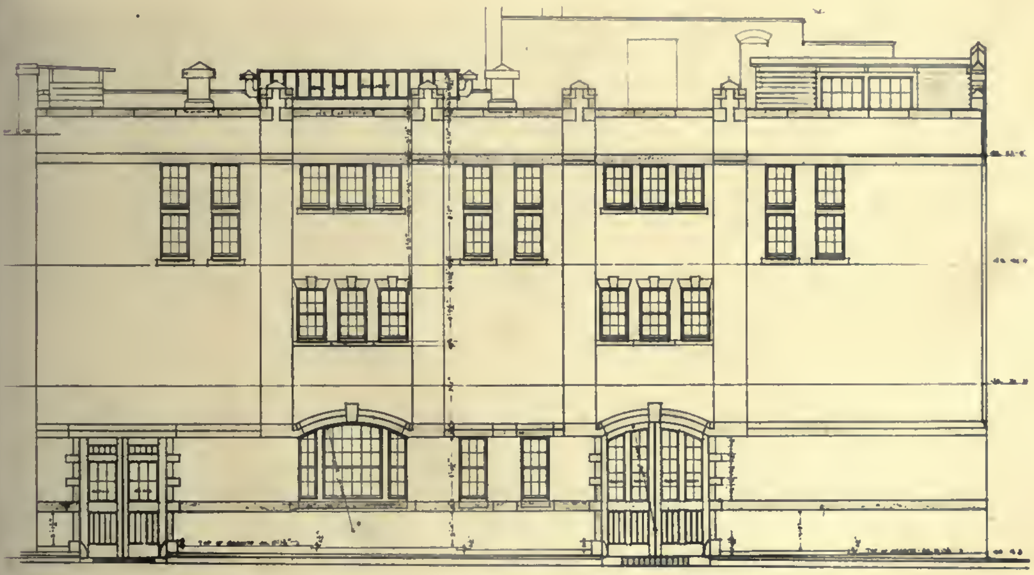
DETAIL OF ELEVATION AND PLANS, CHURCH OF THE BLESSED SACRAMENT, CAMBRIDGE, MASS.

CHARLES R. GRECO, ARCHITECT.

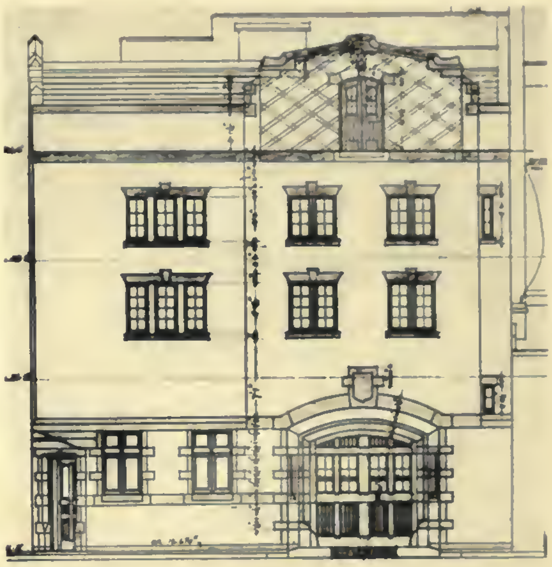
Vol. XIV., No. 11.


STABLE FOR MR·A·W·ERICKSON
CORNER OF CHESTNUT BRIMMER AND BYRON STREETS

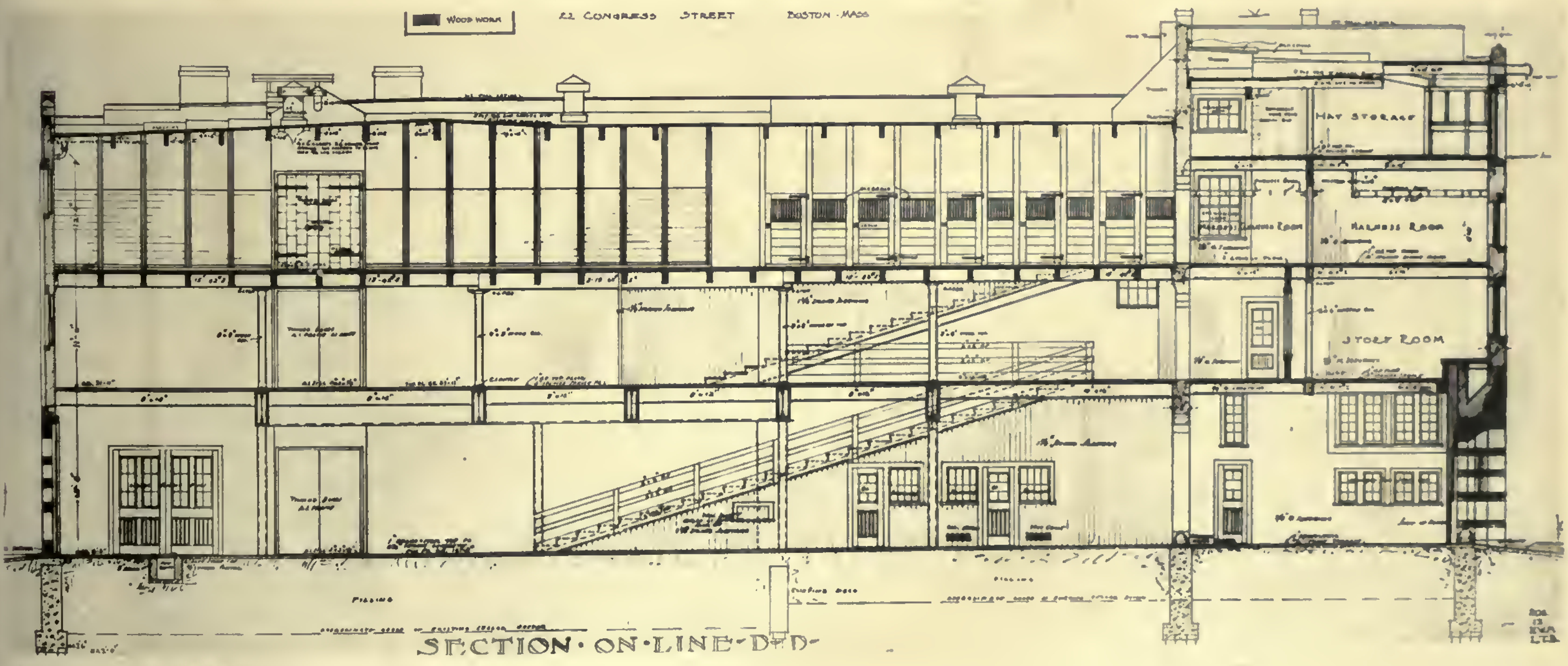
ELEVATION ON BRIMMER STREET.



ELEVATION ON CHESTNUT STREET.



ELEVATION ON BYRON STREET.



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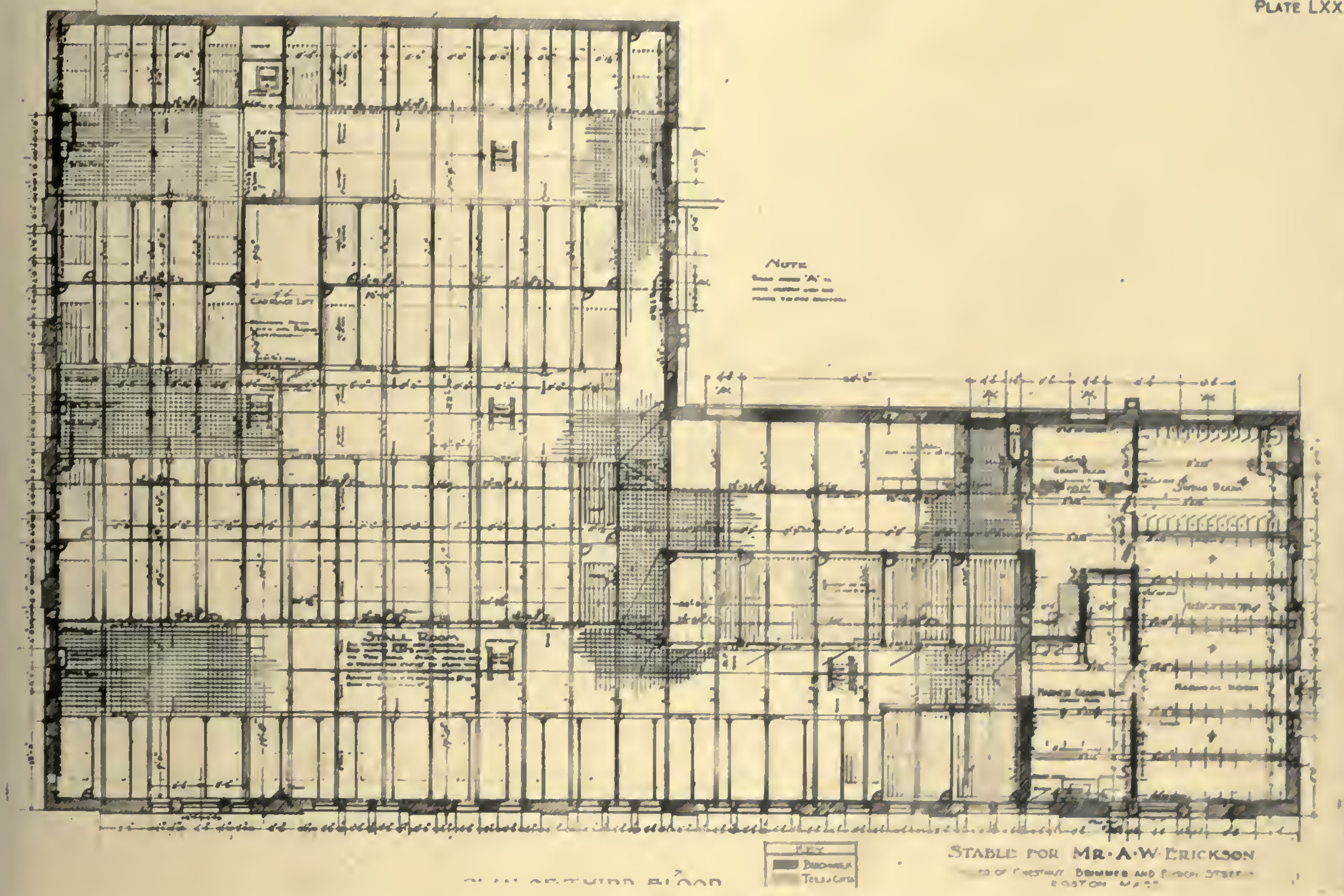
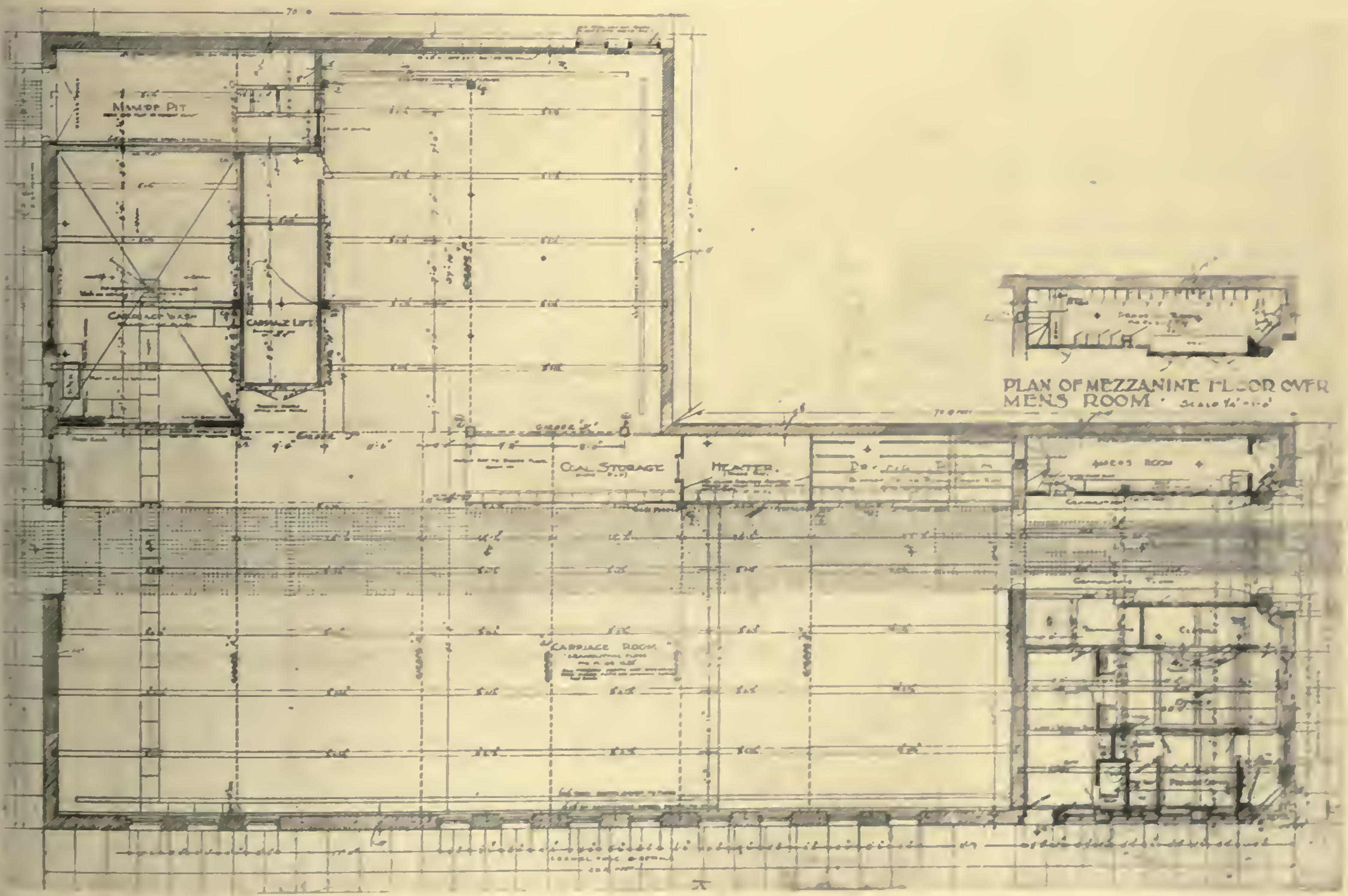
SECTION.

CHARLES S. BROWN, PUBLIC LIVERY, BOSTON.

Coolidge & Carlson, Architects.



THIRD FLOOR PLAN.



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FIRST FLOOR PLAN.

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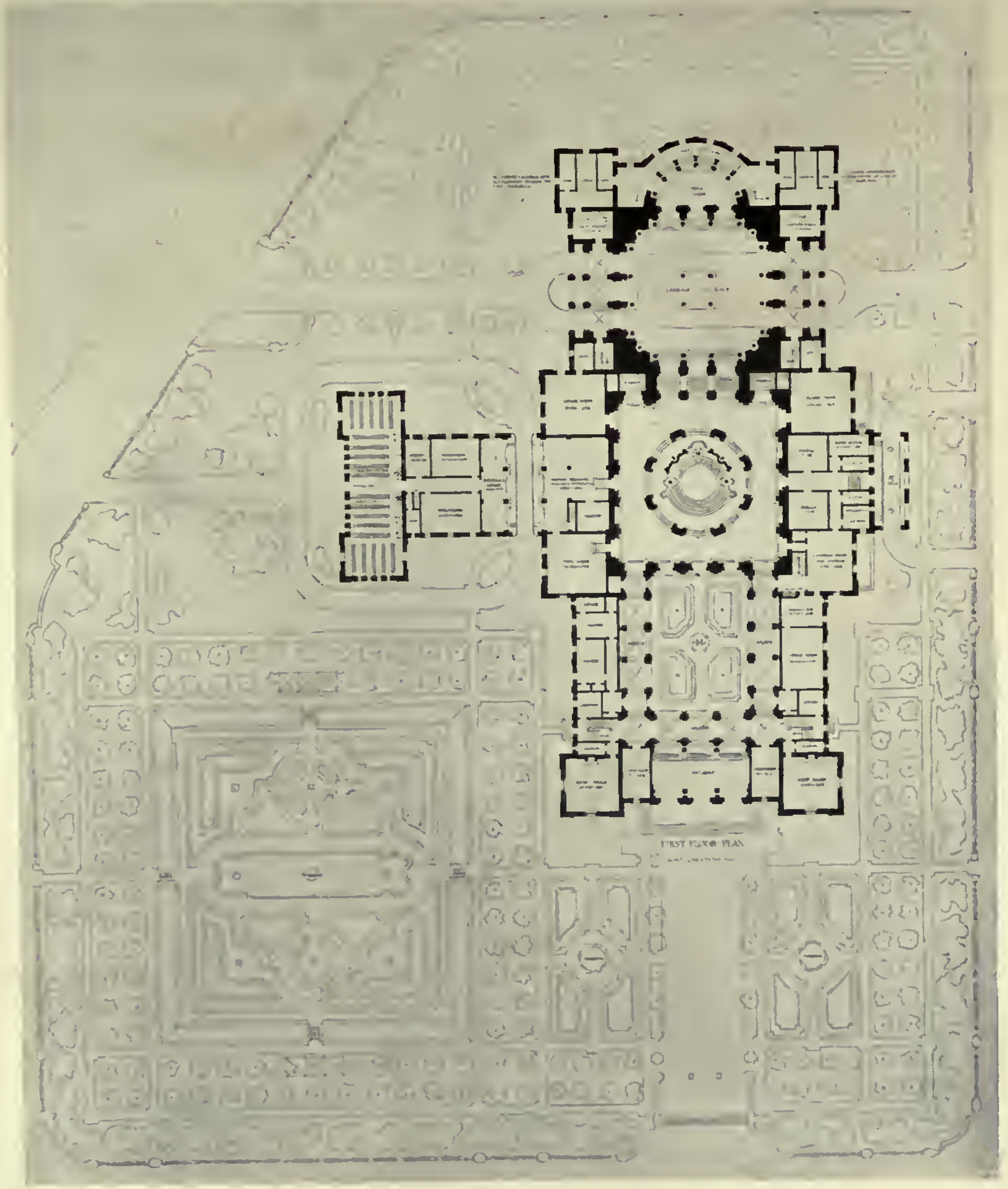
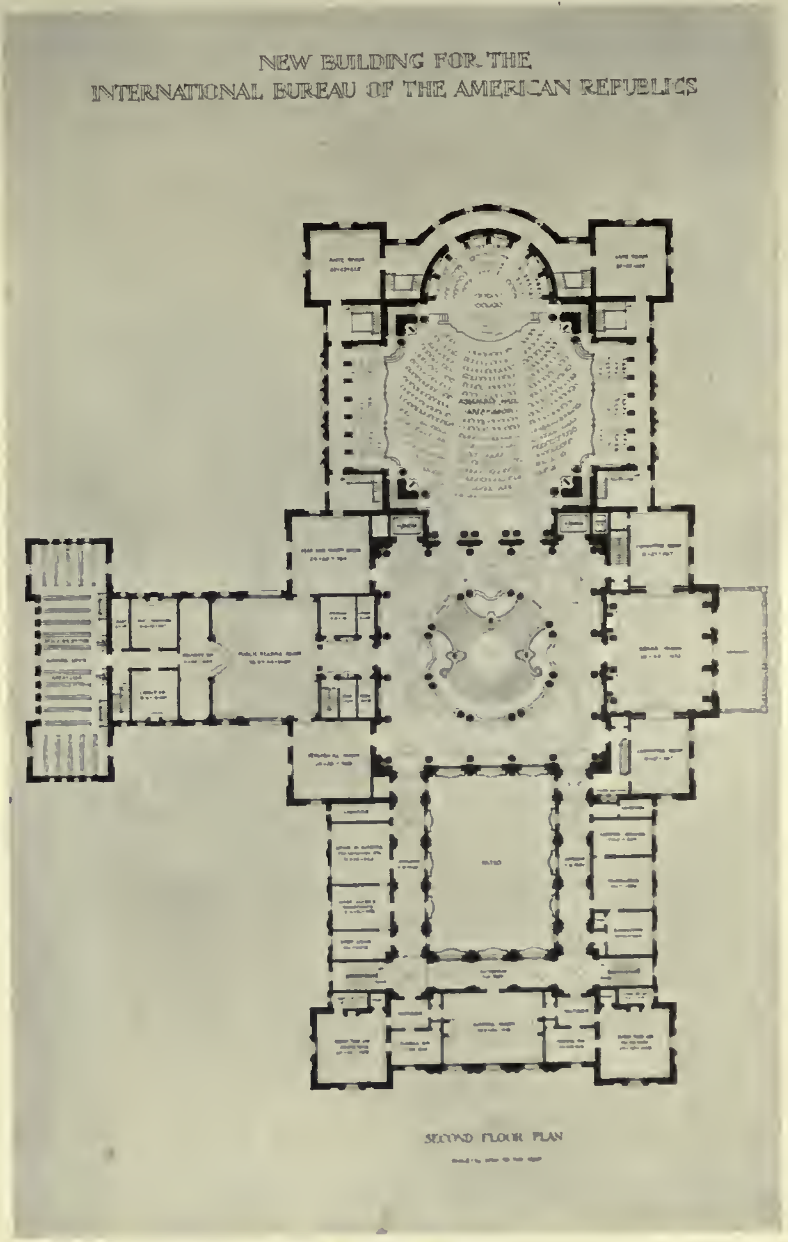


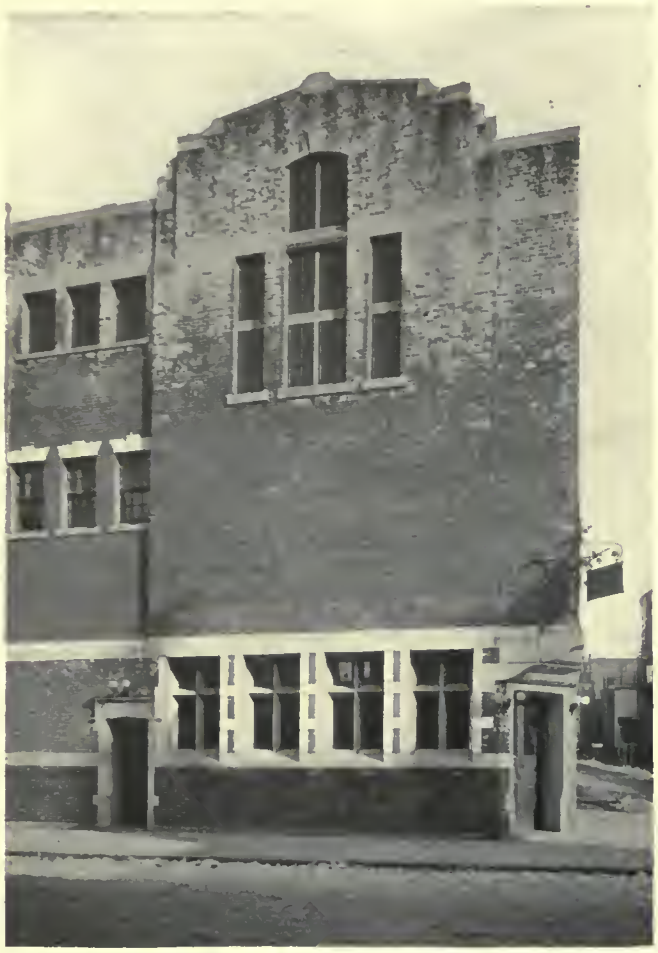
FIRST FLOOR AND LOT PLAN.



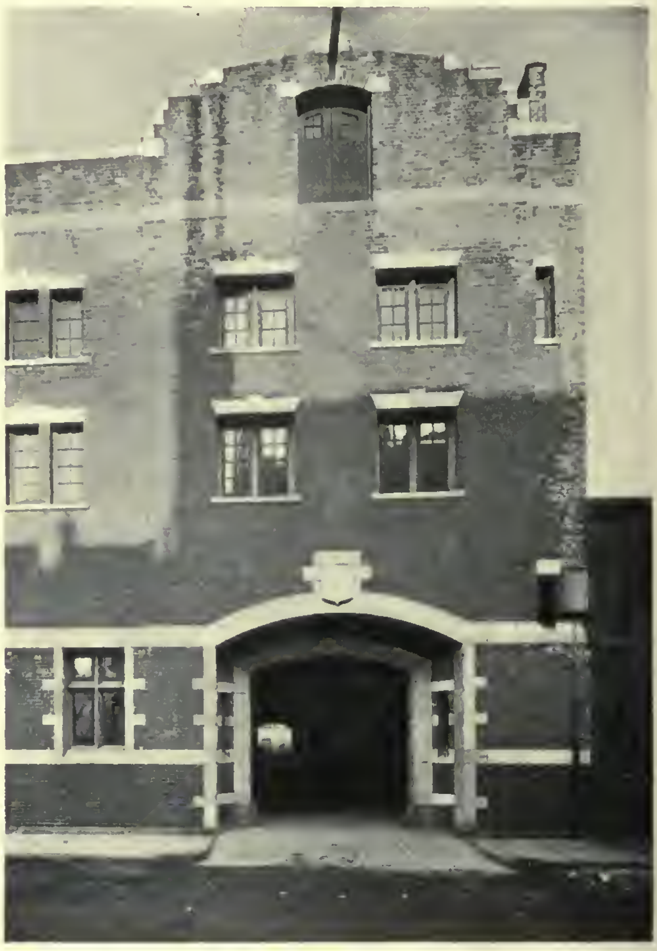
SECOND FLOOR PLAN.

COMPETITIVE DESIGN FOR THE BUILDING FOR THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS.

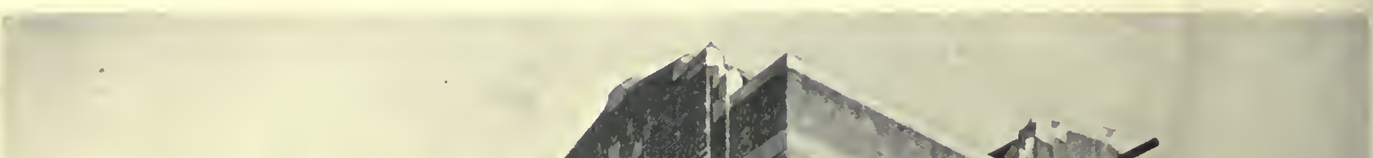
LITTLE & O'CONNOR, ARCHITECTS.



GABLE, BRIMMER STREET.



GABLE, BYRON STREET.



CHARLES S. BROWN LIVERY, BRIMMER STREET, BOSTON. COOLIDGE & CARLSON, ARCHITECTS.

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PLATES

ATES LXXIII.— LXXV.— COMPETITIVE DESIGN FOR THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS, WASHINGTON, D. C. (ELEVATIONS, PLANS, AND SECTION) — H. VAN BUREN MAGONIGLE, ARCHITECT.

ATES LXXVI.— LXXVIII.—CHURCH OF THE BLESSED SACRAMENT, CAMBRIDGE, MASS. (PLANS, ELEVATIONS, AND DETAILS)—CHARLES R. GRECO, ARCHITECT.

ATES LXXIX.—LXXX.— PUBLIC LIVERY STABLE, CHESTNUT, BRIMMER, AND BYRON STREETS, BOSTON, MASS. (PLANS, ELEVATIONS, AND SECTION)—COOLIDGE & CARLSON, ARCHITECTS.

SOME days ago an architect with a practice netting possibly $4,000 annually remarked, "My engineer has laid out the work and I do not care to question his judgment." Within ery short time a second architect, whose practice nets him cernly not less than $30,000, said, "My engineer advises this scheme such reasons. I agree with him in the main; and with the folving modifications (which the architect then suggested) I recomnd the work be done"— and possibly in these two replies lay reason for the difference in the incomes of the two men.

The day has passed in which any architect can design a building nplete in every detail. The heating engineer, the sanitary engi-er, the electrical engineer, the structural engineer, to say nothing o the experts in waterproofing, and elevators, engines, and boile, are an absolute necessity, and it is often taken for granted that, bause they are such, in their province each must be supreme. Yet eh engineer must adapt his system as well as may be to conditins as they exist, and, without proper guidance, the final result bomes a compilation of *systems* rather than a blending of the kowledge of each engineer and expert by one master hand into a cplete whole. That the position taken by the second architect is th one most likely to produce satisfactory results can hardly be qstioned. As the professional adviser of his patron, it is his duty to omprehend, at least in a general way, every detail in connection w the building. It is not enough that he blindly employs what is judgment is the best talent. If the results are not satisfactory th responsibility should lie first on his shoulders and not upon thse of "my engineer."

ll important lines of construction and building engineering are grdually being consolidated into large concerns, and it is a notewthy fact that these concerns are continually absorbing the best spial talent in the country — employing this talent not only to imrove their output, but also to further and urge its use both by coespondence and personal explanation. Let an architect intimae to any concern making a specialty of boilers or fireproofing th he desires information along their special line, and then let him sty their response, whether it be supplied in writing or in person, an he will be forced to recognize that he has found the best of enineering talent at his command, a short contact with which canot fail to open up lines of thought that will materially add to hi scientific information. There are too many among the profeion who still continue to take the negative stand of the architect first cited, and meet — with a bored expression and non-absorbent mind — the representatives of large interests whose specialized training they could really find of service.

That many large concerns feel this is shown by the fact that comparatively few among them advertise in the strictly first-class architectural journals of this country. They have abandoned appealing through the architect, the proper intermediary, and now make their application direct to the owner, whose alertness of interest and business training alike dispose him to better appreciate the practical advantages of the most up-to-date improvements. This statement is a record of accomplished fact, not a mere theory! The manufacturer has found — by actual experience — that he can make his sale easier and oftener direct to the owner than through his agent, the architect. Is the architect to regard this condition of affairs — and its serious possibilities — with equanimity? Or is he to endeavor to again regain control of the many-minded team he drives? Would it not be wise for more architects to so change their attitude as to put themselves in such a receptive mood as would place them in sympathetic touch with the greater engineering branches of building and so render themselves better judges of the means their experts and engineers propose for making the specialties in each building a success; and is there any better way to accomplish this than to meet with a fair amount of cordiality the representatives of the specialized building trades and absorb from them such information as they are able to give, reserving at all times an independent judgment relative to the merits of the case presented?

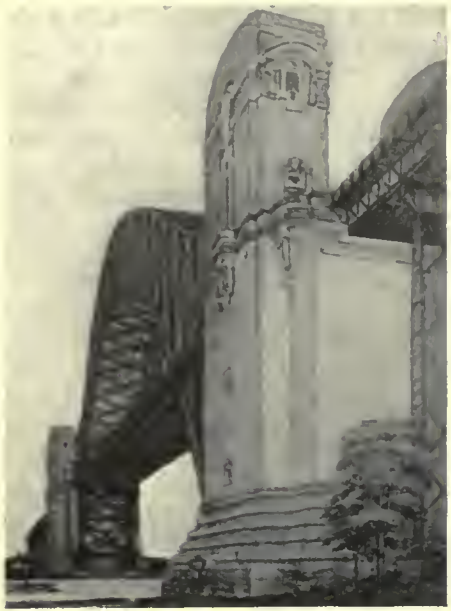
That this means time, and often valuable time, is recognized; interruptions may frequently occur at times when it is difficult or even inadvisable to change the current of one's thoughts; but when there is a real desire to understand the engineering problems that form the bare and uninteresting skeletons of the architectural office closet, the mere circumstance of inopportune interruption can usually be managed.

THE temperament and character of the creative artist are seldom comprehended by the general public. What is too often taken by them as evidence of conceit and egotistic self-appreciation is frequently only the naïve and childlike delight of the artist in some happy inspiration or felicitous touch that has expressed itself in some portion of his work — an expression that only he is able to recognize as being wholly independent and outside from himself, as an individual. The more perfect the inspiration the more certain is this to be the case. The artist merely recognizes himself as being the unthinking and faulty medium through which this thought has found its more or less perfect utterance; and the more perfect its execution, the more intuitive and unthinking has been the part that he has borne in bringing it into being.

His pleasure is often as innocent and wholly devoid of personal interest as though the entire composition were altogether the product of another and greater mind — as, indeed, is actually the case. The only point at which it touches him as an individual is in his self-congratulation at being selected as the medium through which this thought has passed from an intangible to a tangible form. He appears in the transaction only as a "means of expression," and his own full understanding of the very aloofness of his real self from himself as the channel through which the idea has come but renders the delight given him by the finished product, whatsoever it may be, the more unselfish and appreciative. It is the delicate interrelation of these dual personalities existing in the one individual that makes the artistic temperament so difficult of comprehension to the more practical and matter-of-fact-minded person.

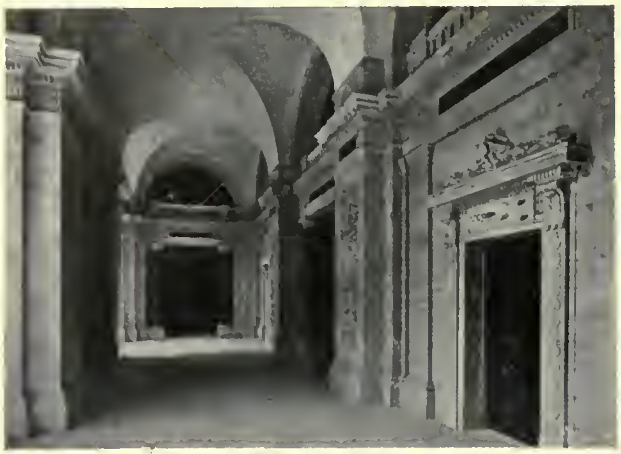
Not only is the artist cognizant of restrictions and demands that have in one way or another operated to prevent the production of what is to him a wholly and unqualifiedly satisfactory design, but he is also keenly conscious of those places where his own limitations of idea, of design, or of draughtsmanship have made themselves apparent by their failure to express perfectly the original conception that was given him. Often it happens that some of these defects will unknowingly escape even the most careful and extended consideration and study on his part, while still more often they are the to-be-expected and inevitable results of his experience and training, or lack of them.

(From "Architecture.")



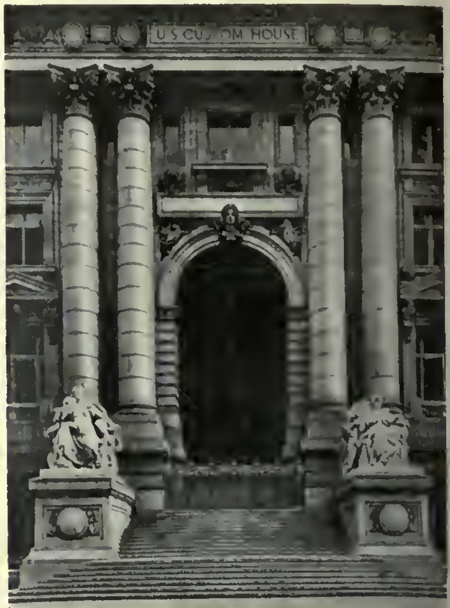
Bridge, Astoria, N. Y.
Palmer & Hornbostel, Architects.

(From "Architecture.")



Entrance Hall, New York Custom House.
Cass Gilbert, Architect.

(From "Architecture.")

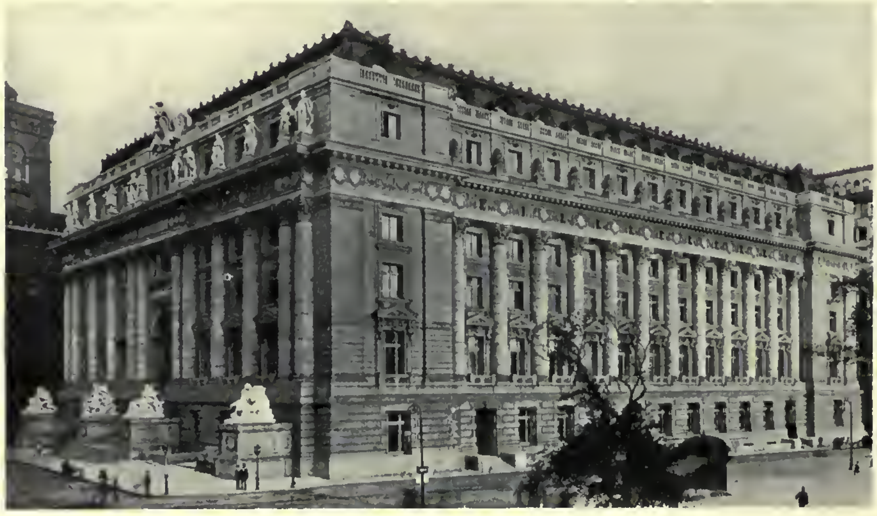


Main Entrance, New York Custom House.
Cass Gilbert, Architect.

Current Periodicals

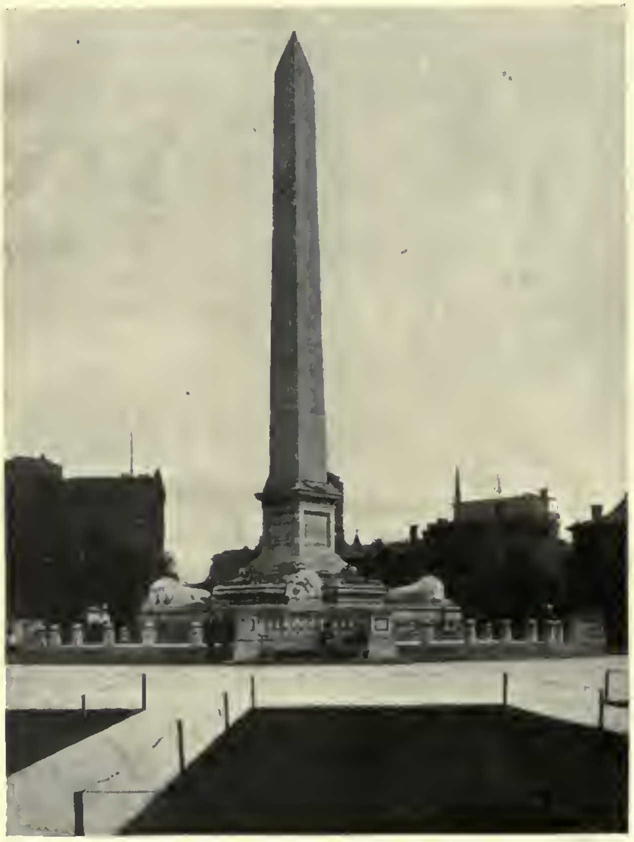
A Review of the Recent American And Foreign Architectural Publications

(From "Architecture.")



United States Custom House, New York City. Cass Gilbert, Architect.

(From "The Inland Architect.")



McKinley Monument, Buffalo, N. Y.
Carrère & Hastings, Architects.

JUST what the reviewer is to review, so far as illustrations in the magazines for October are concerned, is not entirely clear. With a few marked exceptions, the entire output seems to be the manifestation of the completely commonplace. To be sure, there are good little cottages here and there, both in the American and in the English magazines, but one cottage does not make an art, and good as the individual examples may be, they are hardly of sufficient importance to merit very extended notice, or their republication.

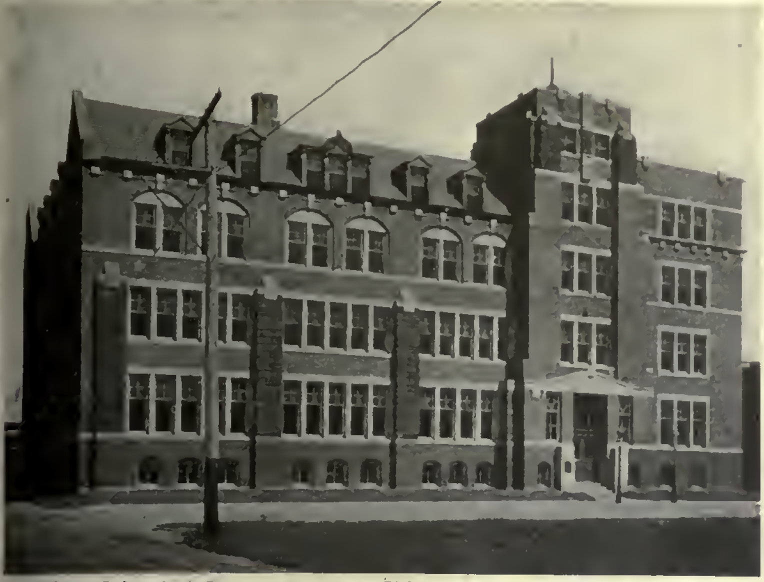
Of course in *Architecture* we get a fine collection of photographs of Mr. Cass Gilbert's New York Custom House. These photographs may be considered official, as they are the first comprehensive collection that has been published; still, the building is already so well known that criticism at this time would be somewhat out of place. We reprint a general view of the exterior, a detail of the main entrance, and an interior view, all serving to show the restrained and scholastic manner in which the problem has been handled. From the same issue we republish an ingenious and most effective sketch of Messrs. Palmer & Hornbostel's railway bridge at Astoria, New York — an unquestionably successful combination of engineering and architecture.

From *The Inland Architect* we unhesitatingly select for reproduction a view of Messrs. Pond & Pond's American School of Correspondence in Chicago, as yet another example of the altogether masterly fashion in which these architects handle brick as a building-material. Amongst the other illustrations in this number is one of Messrs. Carrère & Hastings's McKinley Monument in Buffalo, a model of grave and restrained design.

Mr. Albert Kahn's Synagogue in Detroit, published in *The American Architect* for October 5, is a quietly classical structure, well massed and well composed; but one experiences a shock that is not unfamiliar nowadays in turning from the massive proportions of the exterior to the thin lines of the plan, which indicate that while the form is classical, the method of construction is most intensely modern. October 12, is published a house at East Hamilton, Long Island, by Messrs. Albro & Lindeberg, which would be noticeable for its good qualities, even apart from the surprising and unexplained roof-covering, which, apparently of shingles, has yet the texture and irregularity of a Japanese roof of Hinoki bark. In the issue for October 19 are published the premiated designs in the recent competition for the proposed Seddon Memorial Technical College in Auckland, New Zealand, none of the designs being noteworthy in point of distinction. The number for October 26 is largely devoted to Mr. H. J. Hardenbergh's Plaza Hotel, New York,— a good example of the regular thing in hotel designing.

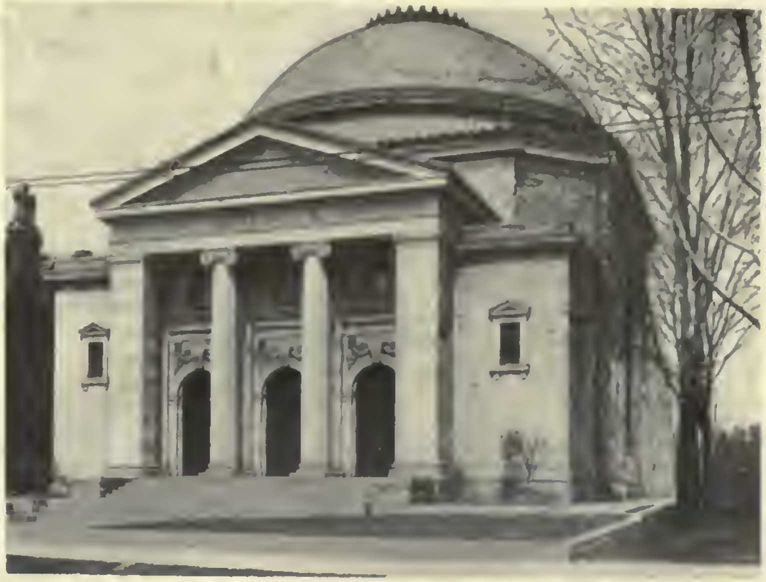
The Architectural Record contains, as usual, one of Mr. Platt's Cornish houses and another, also by him, at Mt. Kisco, New York. A view of this latter house we reproduced in this column in last month's issue. There are, also, illustrations of a house in Oregon, Illinois, by Messrs. Pond & Pond, a house at Lake Forest by Messrs. Frost & Granger, and various views of modern German country architecture, mostly exceedingly bad. *House and*

(From "The Inland Architect.")



American School of Correspondence, Chicago. Pond & Pond, Architects.

(From "The American Architect.")



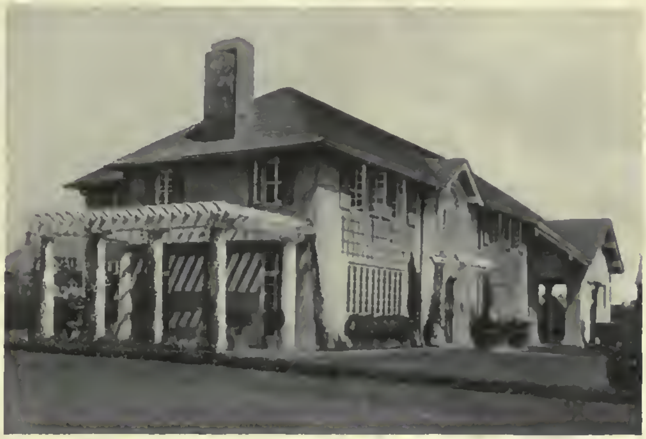
Temple Beth-El, Detroit, Mich. Albert Kahn, Architect.

Garden makes its October issue a "House-Furnishing Number," and amongst the articles is one on tapestries, containing a photograph of one of that most beautiful series of all tapestries in the world, "The Lady and the Unicorn" in the Cluny Museum. *Indoors and Out* is a "Homecoming Number" and is not particularly appealing to the architect, though in one article it contains several photographs of very beautiful libraries, public and private.

The leading article in *Christian Art* for October is a particularly penetrating study of the true and false standards in the religious painting of the Italian Renaissance, by Mr. Will Hutchins, admirably illustrated by a great number of brilliant and beautiful plates. This is followed by another illustrated article on modern organ cases, by Mr. C. F. Abdy Williams, and another on "Holy Water Stoups," by Mr. F. Tavernor Perry.

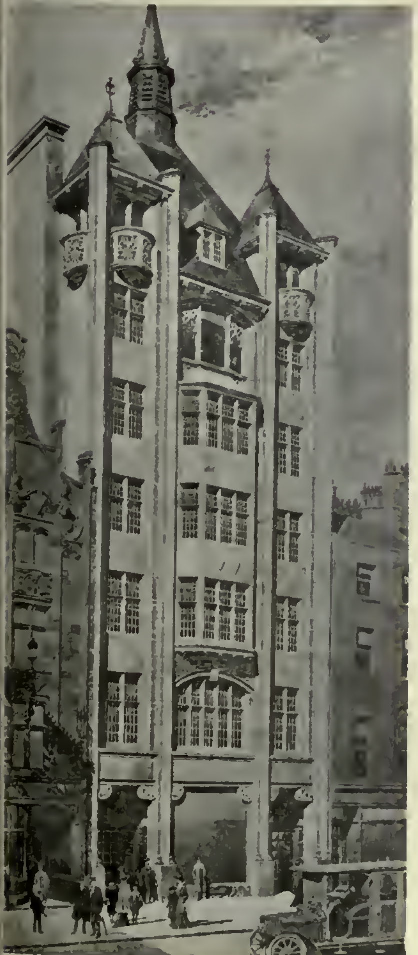
It is when we turn to the English magazines, however, that we receive the only great æsthetic shock of the month. We use the word "shock" in no invidious sense. The animating impulse is a certain

(From "The American Architect.")



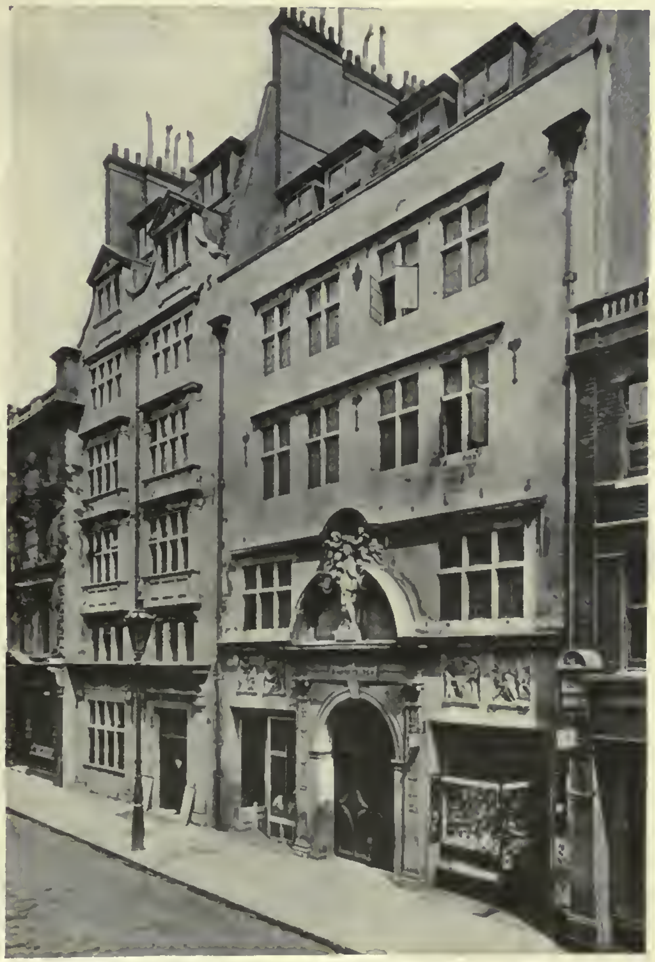
Edward T. Cockcroft House, East Hamilton, L. I.
Albro & Lindeberg, Architects.

(From "The Architect," London.)



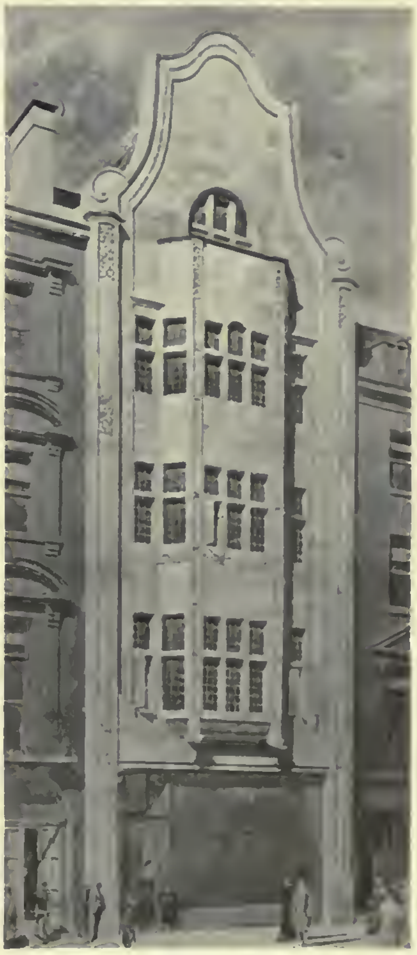
Whitehall House, Charing Cross.
Treadwell & Martin, Architects.

(From "The Builder.")



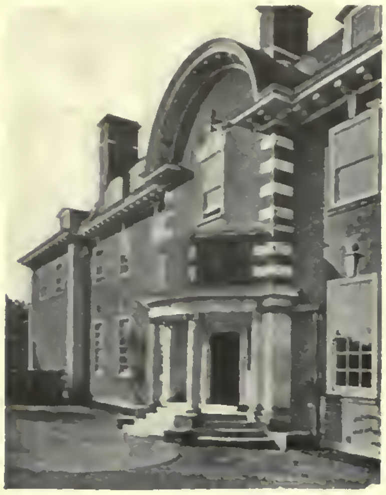
Two Buildings, Moorfields, E. C.
Mr. Geo. Sherrin, Architect.

(From "The Architect," London.)

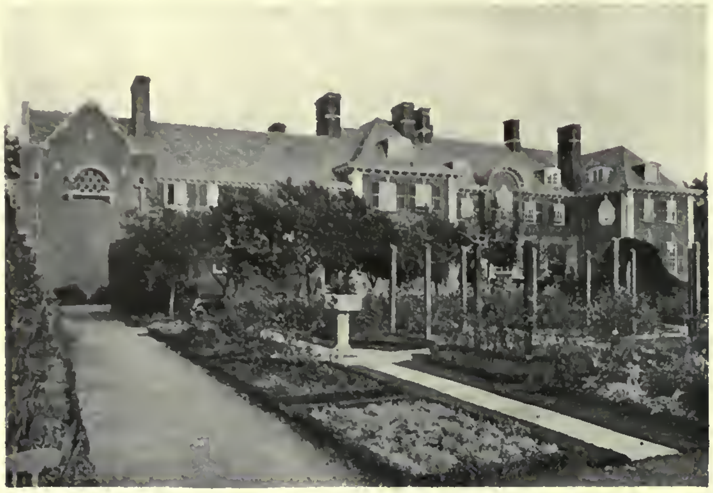


Store, 20 Conduit St., London.
Treadwell & Martin, Architects.

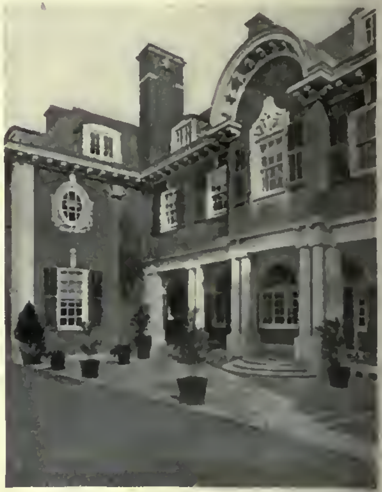
(From "The Architectural Review," London.)



Entrance Porch. Main Front.



Garden Front, Ditton Place, Sussex. Cecil C. Brewer & A. Dunbar Smith, Architects.



Entrance, Garden Front.

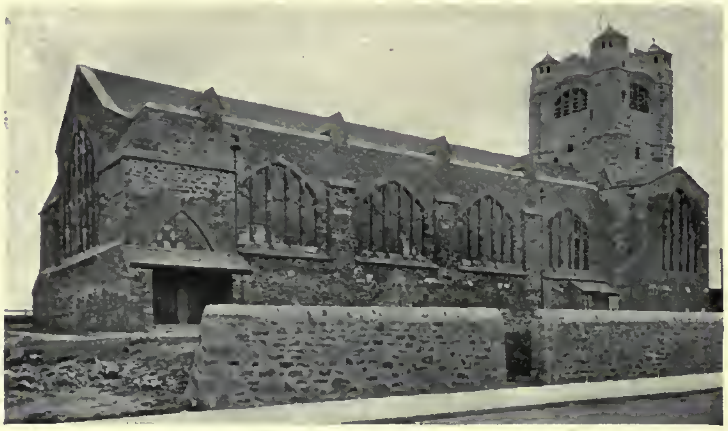
church at Monkswearmouth, by Mr. E. S. Prior, and we reprint several photographs of the church itself and of its fittings. Distinguished it certainly is, and original, also, even to the last degree. The plan is even more surprising than the elevations, and the account of the delightfully mediæval methods used in the construction of the church is more inspiring still. Whether one likes the church or not, it is a visible manifestation of a perfectly definite idea, and this fact alone would go to distinguish the project from amongst a host of allied creations. If the work fails at all, which it probably does, it is in point of its tracery, which seems ugly and barbarous, and the result of distinct affectation. The fittings are evidently of extreme beauty, and possess that refinement and delicacy which are altogether lacking in the tracery of the windows, where one would suppose it would most certainly have been found.

In *The Builder*, also for October 5, is a photograph of some business premises in London, startlingly different from the ordinary run of this sort of thing in England. Here there is certainly scale, dignity, and the admirable placing of decoration. We find nothing else in this magazine, and *The Architect* runs it close in unimportance, though we reprint two Teutonesque examples of what we suppose could be called Art Nouveau.

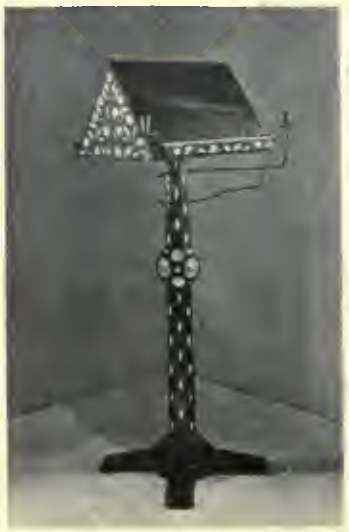
Mr. A. C. Champney's series of articles on "Irish Ecclesiastical Architecture" is, of course, continued in *The Architectural Review* (London) for October, and is becoming increasingly interesting. Messrs. Cecil Brewer and A. Dunbar Smith's large country-house in Sussex is an original and most effective treatment of Georgian motives and has a charming garden.

Neither *The Builder's Journal and Architectural Engineer* nor *La Construction Moderne* contain anything especially notable.

(From "The Builder," London.)

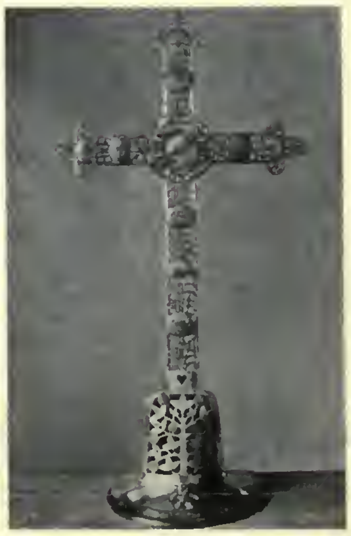


St. Andrew's Church, Monkswearmouth. E. S. Prior, Architect.

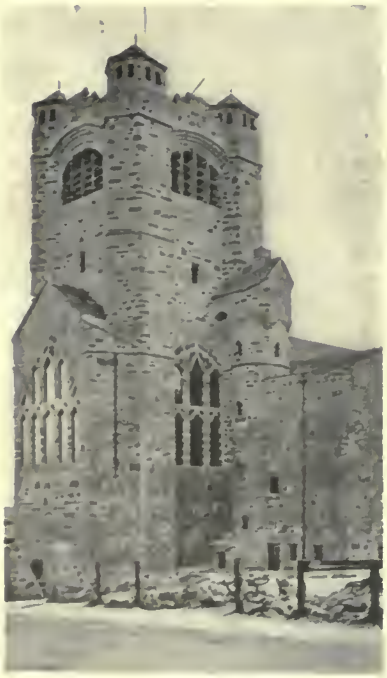


Lectern.

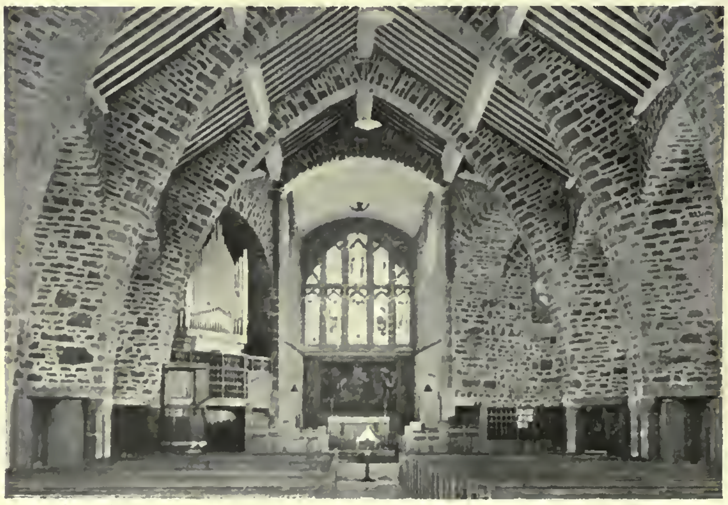
St. Andrew's Church, Monkswearmouth.



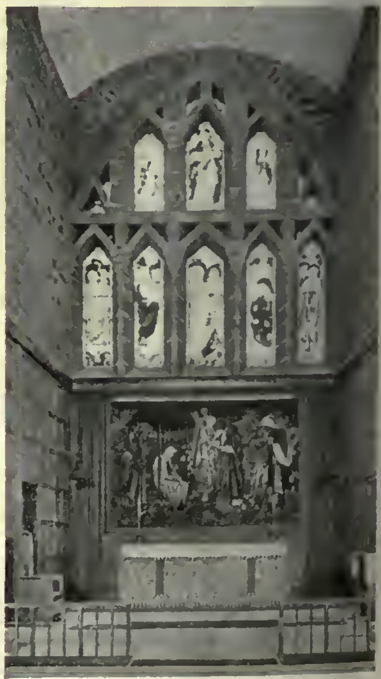
Cross.



Tower from Southwest.



Interior of Nave, St. Andrew's Church, Monkswearmouth.
E. S. Prior, Architect.



Interior of Chancel.

The Architectural Review

Volume XIV December, 1907 Number 12

Modern Designs for Domestic Leaded Glass

By Addison B. Le Boutillier

IT is probably no exaggeration to say that art in stained glass has suffered more from modern commercial practice than any of the other arts devoted to the service of architecture. And it is especially appalling when we consider that most of this glass is made to adorn buildings used for the service of God. It is truly pitiful to see the unsuspecting layman in his honest efforts to select a memorial window from the elaborate colored sketches sent in by various "glass houses" who set themselves up as experts in ecclesiastical decoration. Many of them are veritable wolves in sheep's clothing, willing to execute anything for a church window, from a portrait to a babbling brook, so that the poor innocent victim, the customer, is pleased. Possibly the stained-glass man is not altogether to blame. He may have been an artist with a true love for the ancient craft and, with the best of intentions, opened his shop; but competition and the modern commercial spirit which puts dollars above all else force him to submit to the subdivision of his shop into the various departments of business manager, designer, and workman, with the business manager the sole dictator. No wonder, then, that people of refinement are prejudiced against stained glass in their homes. They could not live with it. It is bad enough to spend an hour or two in its garish light once a week at church.

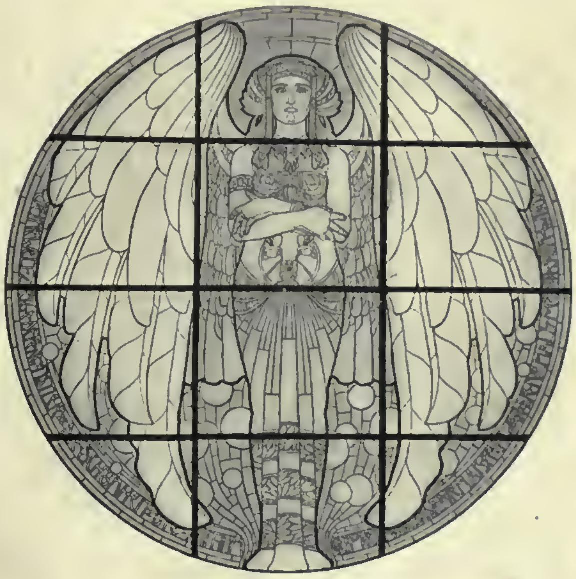
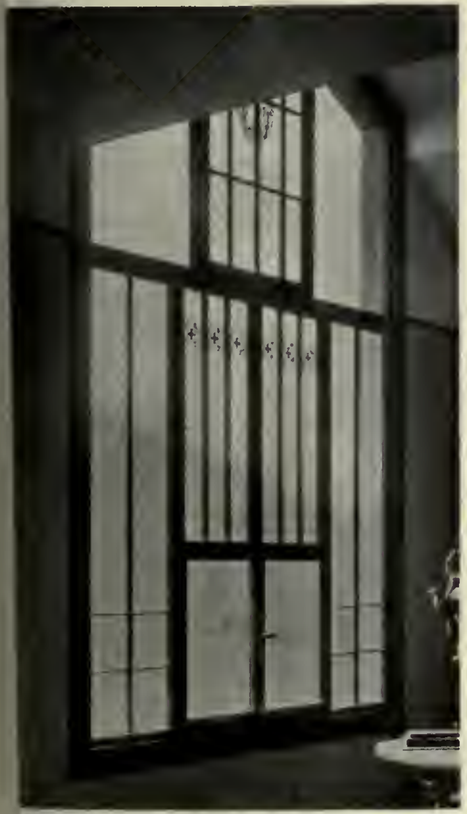


Fig. 1.

To the careful observer it is evident that an improvement is under way. There are men who can execute good windows, and the people are beginning to see the difference between the good and the bad, or are willing to acknowledge that they cannot, and submit to the judgment of others. It is only possible to judge of the drawing and leading from photographic reproductions. But as the drawing is the foundation of a glass design, it is interesting to observe how some of the modern designers regard this most essential part of the work. Many of the Englishmen cling to the old traditions, which are based upon experience at the workbench; but in most cases, both here


g. 3. Window on Studio Stairway — Prof. Bernhard ankok, Designer — Valentine Sailé, Stuttgart, Maker.

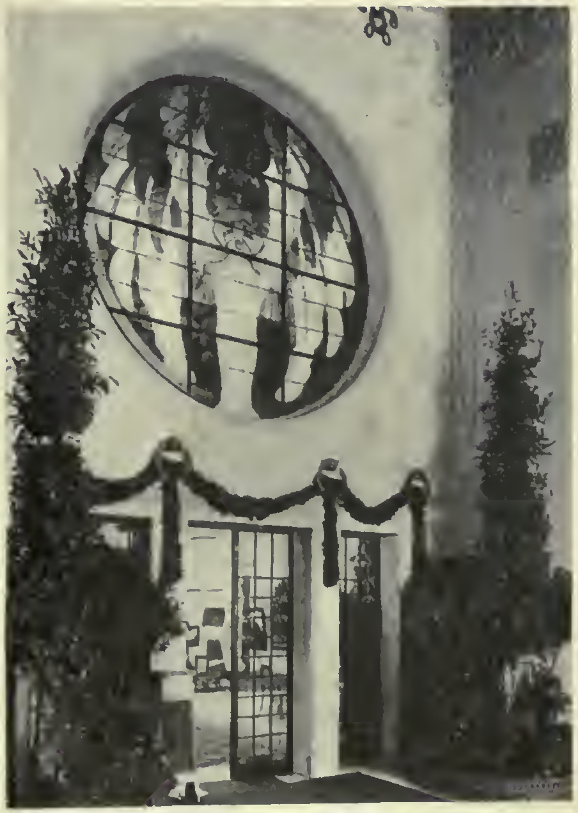


Fig. 2. Window in Hall of the Exhibition Building, Secession School of Austrian Artists — Josef Olbrich, Architect, Vienna.

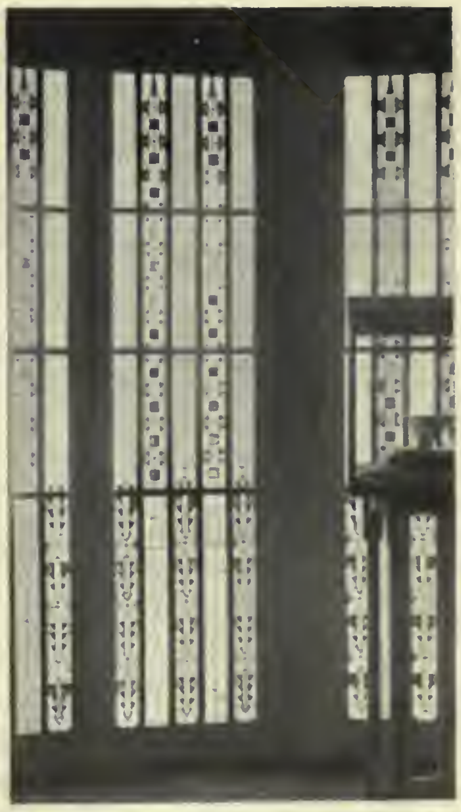


Fig. 4. Drawing-room Window, Stuttgart — Prof. Paul Haustein, Designer — Executed by Ludwig Wilhelm.

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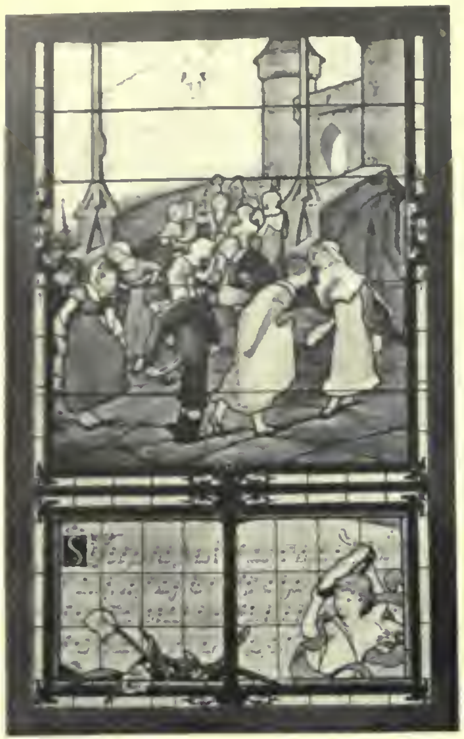


Fig. 5. Window at Épernay, France — Luc Olivier Merson, Designer — Executed by M. E. Oudit.

and abroad, it is very evident that the designer and craftsman are distinct individuals, the designer never having worked at the bench, and the craftsman unable to draw. No doubt it is possible for a person to make a good design for glass without having actually executed a window. But it requires long study and close observation and, above all, a willingness to submit to restraint.

Some of the most ambitious failures have been made by painters who have stood high in their profession. They were trained to be painters of pictures. Their materials were paint and canvas, and their windows were failures because they were unacquainted with either the materials or the principles which govern glass-designing.

How often we find great artists making lamentable failures when they attempt designs for the so-called decorative arts! And, on the other hand, how much beautiful decoration — glass, sculpture, metal work, etc.— is done by mere "craftsmen" or "designers," who know their material and what should be done with it.

So long as these craftsmen and designers are left to work out their ideas unhampered by the dictates of commerce it is quite possible for art to be produced in a large shop. But a shop, whether large or small, if managed like a shoe factory cannot produce art. The work may be well executed and nicely finished, just as shoes may be, but that is not art. It is very evident that painters are not responsible for all of the bad windows. There are many so-called glass designers who, although they have designed windows for years, have never learned what a good window is. An engraver was once asked why it is that modern engravers do not shape their letters and compose their

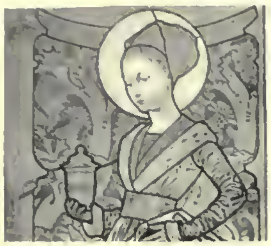


Fig. 6. Detail, Sainte Madeleine — Cartoon by Eugène Grasset.

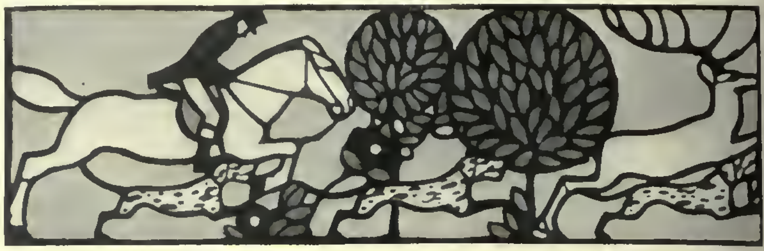


Fig. 7. "The Chase" — Prof. Koloman Moser, Vienna.

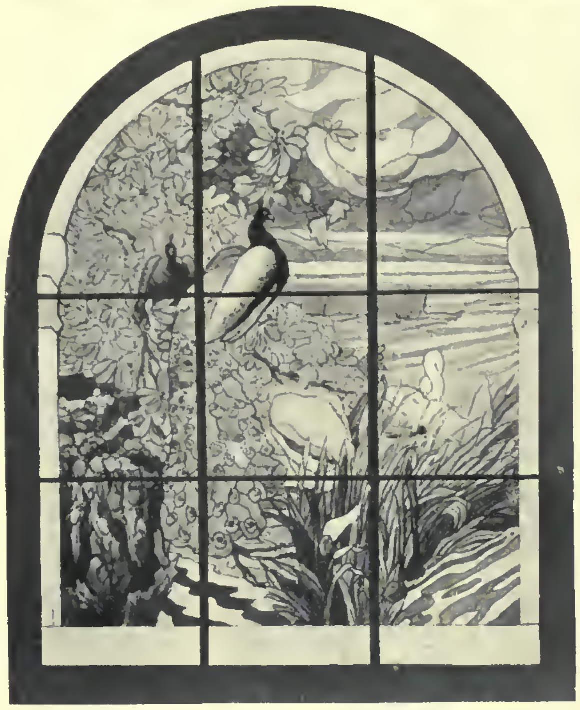


Fig. 8. Window in the School of Medicine, France — Designed by A. Besnard — Executed by Carol.

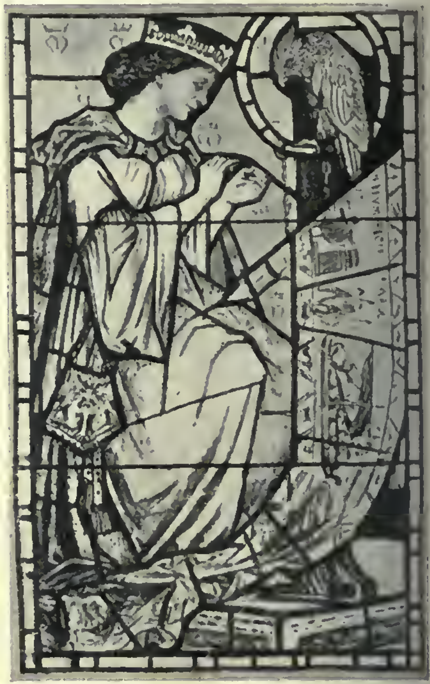


Fig. 9. Cartoon, Queen Matilda Embroidering the Bayeux Tapestry — Mary J. Newill, Designer.

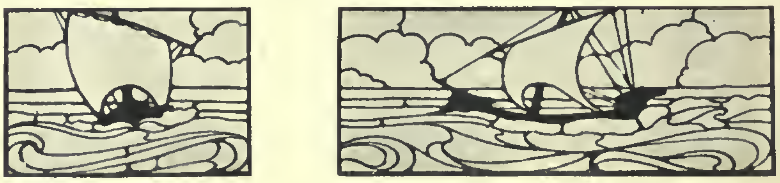


Fig. 10. Two Panels from Window — Harry E. Goodhue.

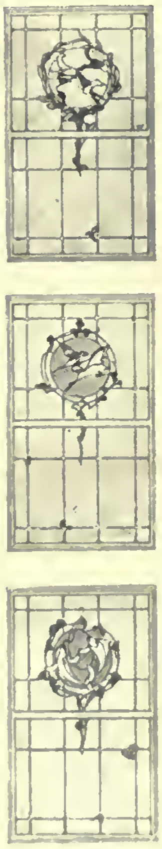


Fig. 11. Three Windows — Spence, Bell & Co.

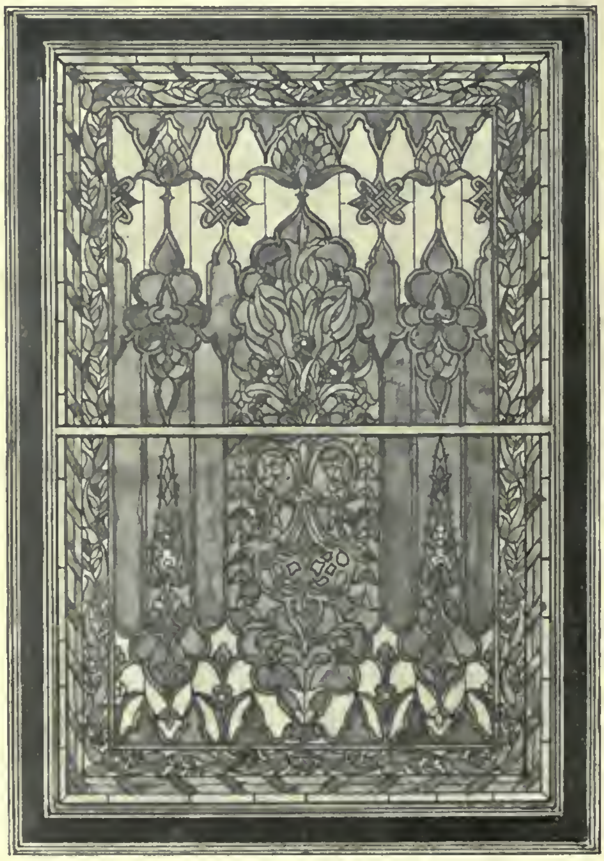


Fig. 12. Window for Turkish Room — Spence, Bell & Co.

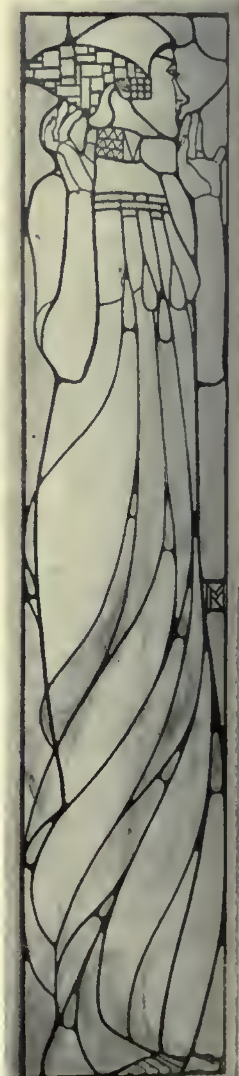


Fig. 13. Window, "Rain" — Prof. Koloman Moser, Vienna.

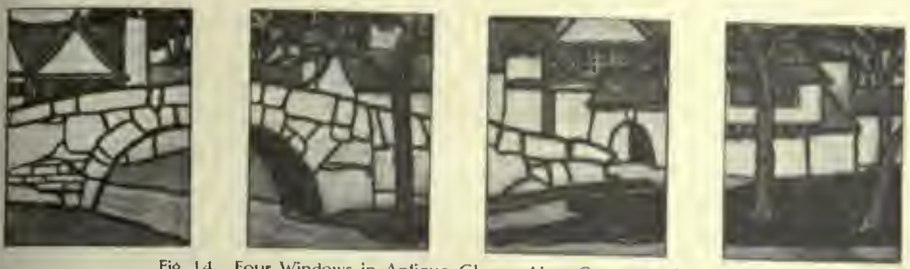


Fig. 14. Four Windows in Antique Glass — Alex. Gascoyne, Designer.

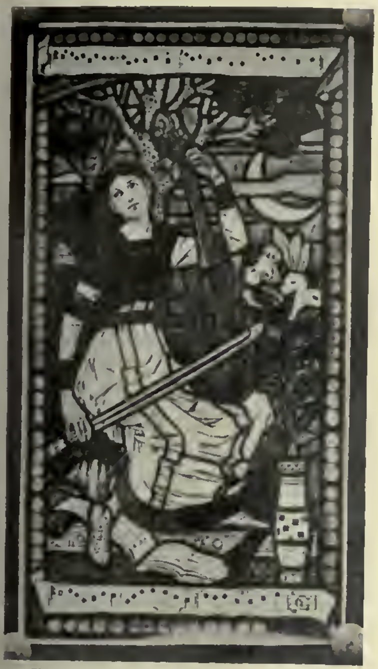


Fig. 15. Window, "Music" — Eugene Grasset, Designer.

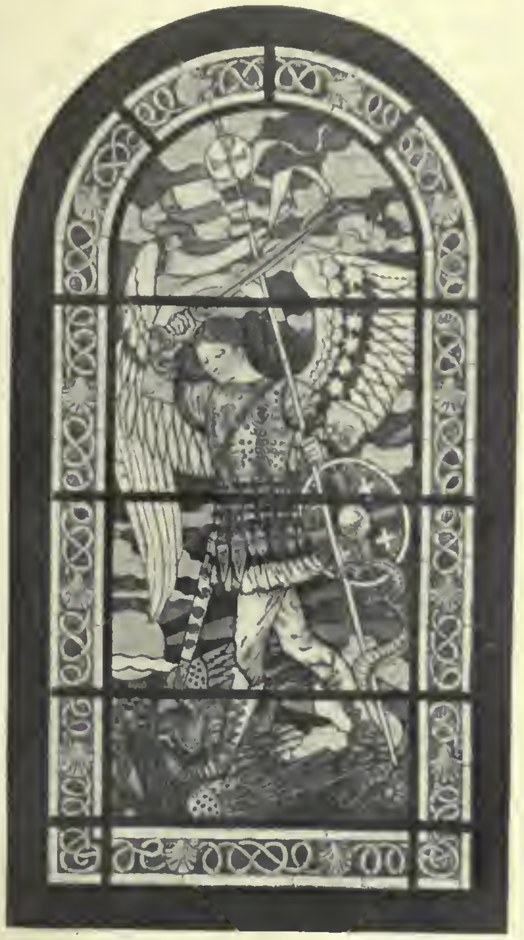


Fig. 16. Saint Michel — Designed by Eugène Grasset.

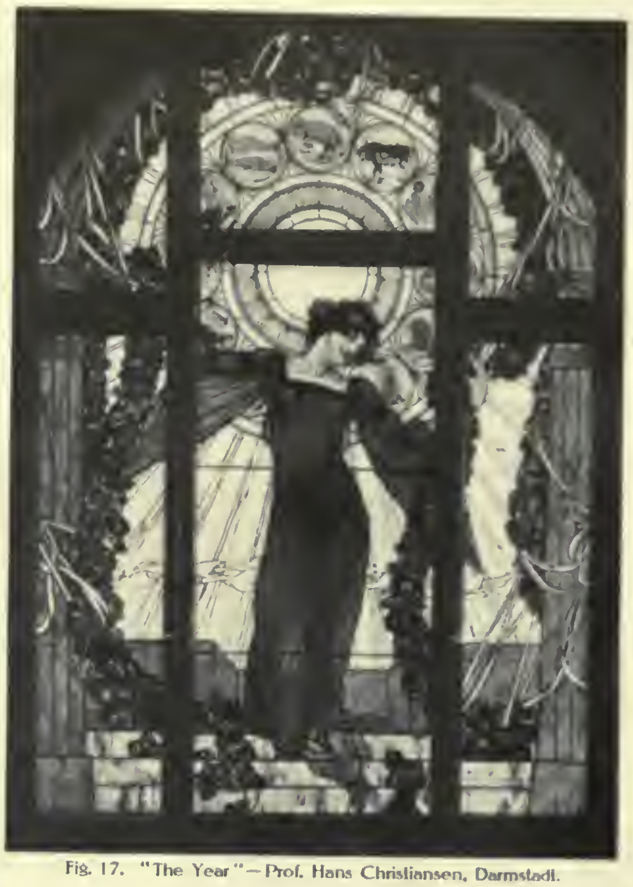


Fig. 17. "The Year" — Prof. Hans Christiansen, Darmstadt.

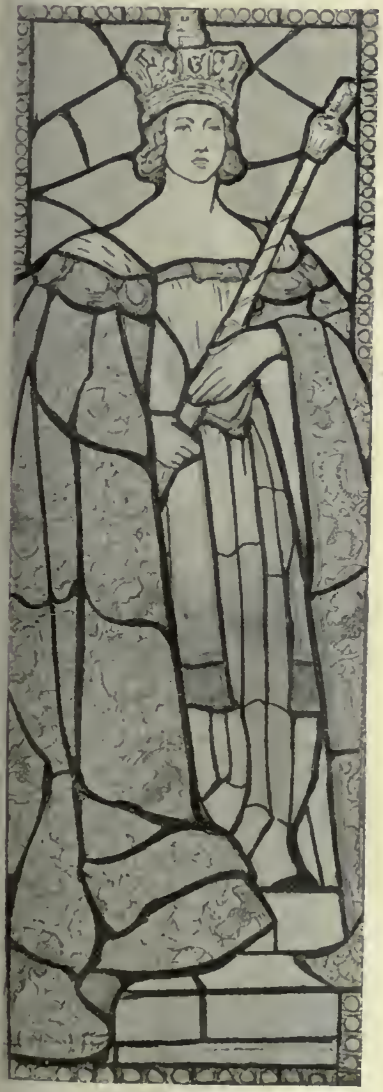


Fig. 18. Window, Shakespeare Memorial Theatre — Gerald Moira, Designer.

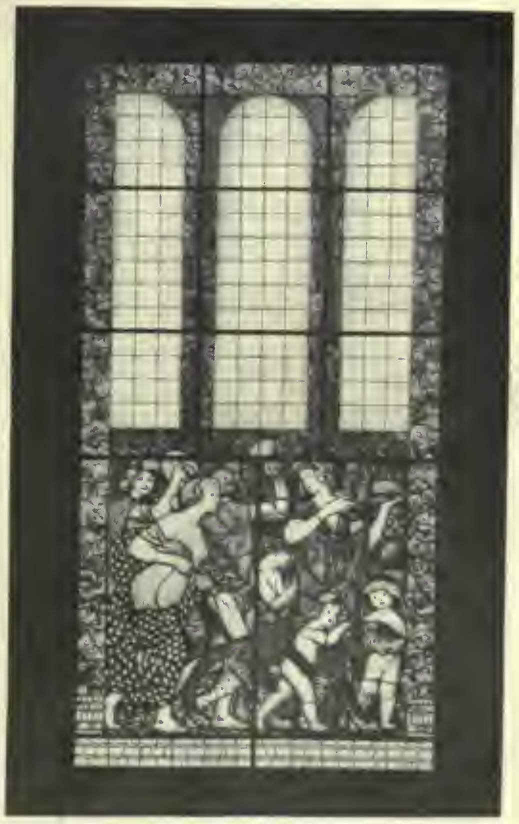


Fig. 19. Panel of a German Window by F. W. Mayer, Berlin.

inscriptions as the Romans did. The reply was, "Don't you suppose we ought to know more about letters than those old Romans!" Yes, they undoubtedly ought — but do they? It may be that this blind conceit stands in the way of progress in all the decorative arts. If modern man would go humbly and study the ancient work as the ancients studied that which went before theirs, we might make such real progress as did they.

It would be possible to gather together a greater variety of ideas in stained glass than are shown here, but these will suffice to indicate that some men can do new things without departing from old traditions, and that others must be new at any price. As usual in such cases, they have paid the price. Fig. 17, for instance, is certainly startling; but the contrasts between masses are too great and the attempt at realism is unpardonable.

Figs. 13 and 31 have a fault common to much of the glass which has come under the influence of l'Art Nouveau, and that is the use of long, flowing, curved pieces. Such curves are not characteristic of glass, as glass naturally breaks in straight lines. Therefore straight lines or small pieces should predominate; long, narrow pieces are liable to accident after the window is in place. The upper part of Fig. 13 is better leading than the lower.

How much more appropriate in this respect are Figs. 9, 20, 22, and 35! The little sketch No. 27 also promises well.

Another common mistake is the use of very large pieces, which destroy the scale and unity of a design. This is not so common when the so-called antique glass is used, because the pieces have to be small to get a variety of color-tones; but since opalescent glass has come into use there appear to be no limits to the size of the pieces. The variety in color is obtained by variations in thickness of the glass and by plating one piece of glass over another. By this trick it is possible to produce soft, rich colors and to disguise lead lines, a thing that has led many a man astray into attempts at realistic rendering of nature, until at last the window ceases to be flat pattern, as

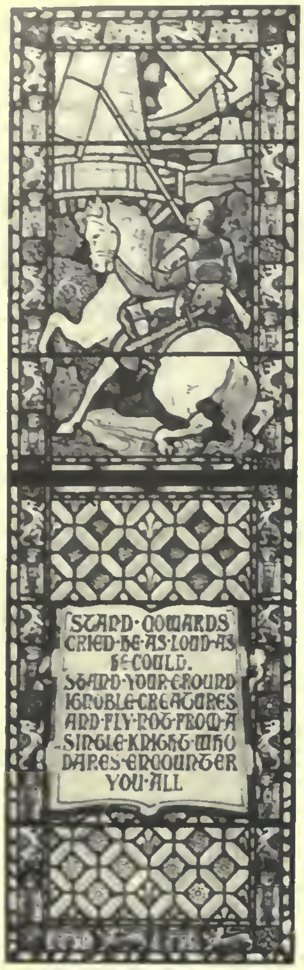


Fig. 20. Window — Harry E. Goodhue, Designer.

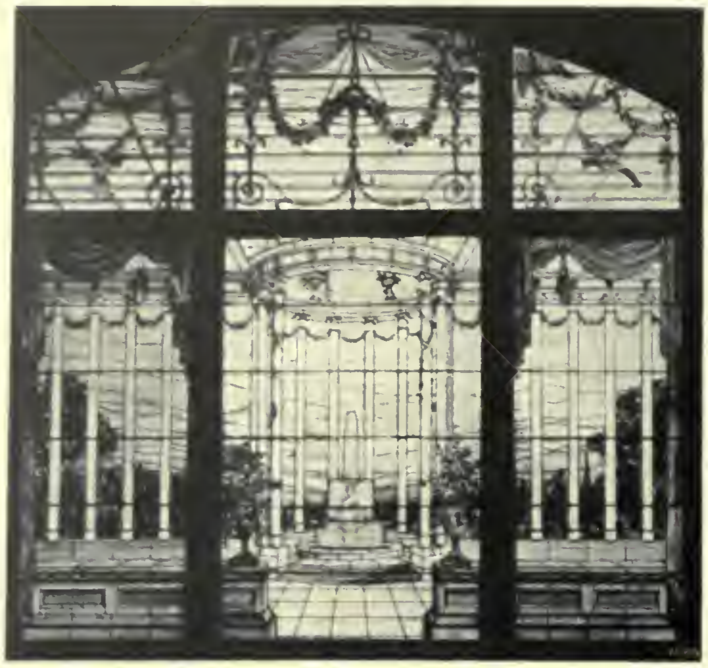


Fig. 21. Window in Opalescent Glass — The Tiffany Studios.

are the old windows, and becomes but a picture in glass. We find landscapes with the distance — clouds, cloud shadows, and all — rendered as if they were pictures on canvas. Very clever things, but nothing more! The reason such things are so often attempted is that it is easy to make an *effective sketch* of a realistic landscape, while it is very difficult to design either a landscape or a figure composition in a decorative way — that is, as flat pattern — and a window, to be good, must be of such a pattern. Even the glass-designers of the Renaissance, with all their elaborate drawing, observed this rule. Figs. 8 and 21 are pictures with great depth and distance, while Figs. 6, 9, 15, 19, and 20 are better pictures, and better windows, because no attempt has been made at aërial perspective. Because the stained glass man must have opportunity to show "what he can do" in the way of a picture, the beauty of many a building has been permanently marred by the removal of window tracery or mullions originally put there by the architect as essential elements in its design.

Until recently opalescent glass was so popular that little attention was paid to painted windows here in America, but one has but to see a collection of both painted and opalescent windows arranged side by side to become convinced that the painted antique glass, in the hands of a skilful artist, possesses great advantages over the other.

Painted windows require a good draughtsman, not only to draw the cartoons, but to execute the work. Figs. 6, 9, 15, 16, 18, 19, and 20 are painted windows. In these windows the color is obtained by the use of semi-transparent antique glass, and the paint is mostly brown or gray pigment used only to express form or define details clearly, and not as in the French window, Fig. 5, which is merely a picture painted on bits of glass.

When a window-opening is divided by mullions and crossbars it is a strong temptation to make a picture which represents objects as if they were outside of the opening, as in Figs. 8, 17, 21; Fig. 29, while it may be open to this criticism, is treated in such an elementary way as to be pardonable, but it might have been quite as effective, and even a better glass design, had it been drawn in direct elevation. The window, Figs. 1

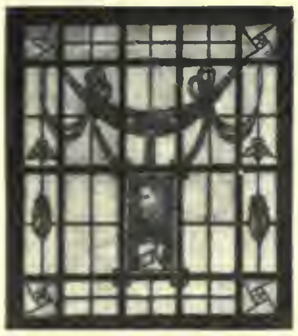


Fig. 22. Window in Hospital at Harrow — Arthur Orr.

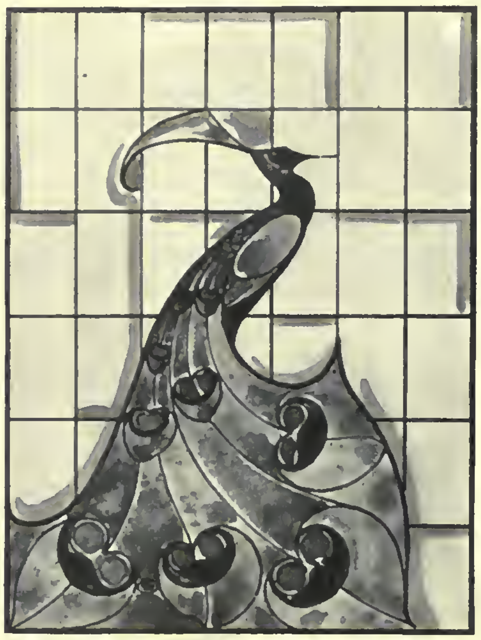


Fig. 23. Design for Window — Vaughan & O'Neill.

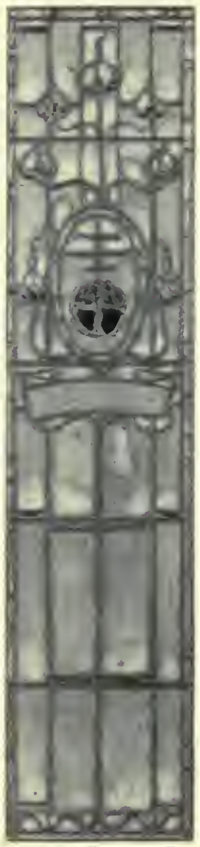


Fig. 24. Window — Designed by Nicolo d'Ascenzo.

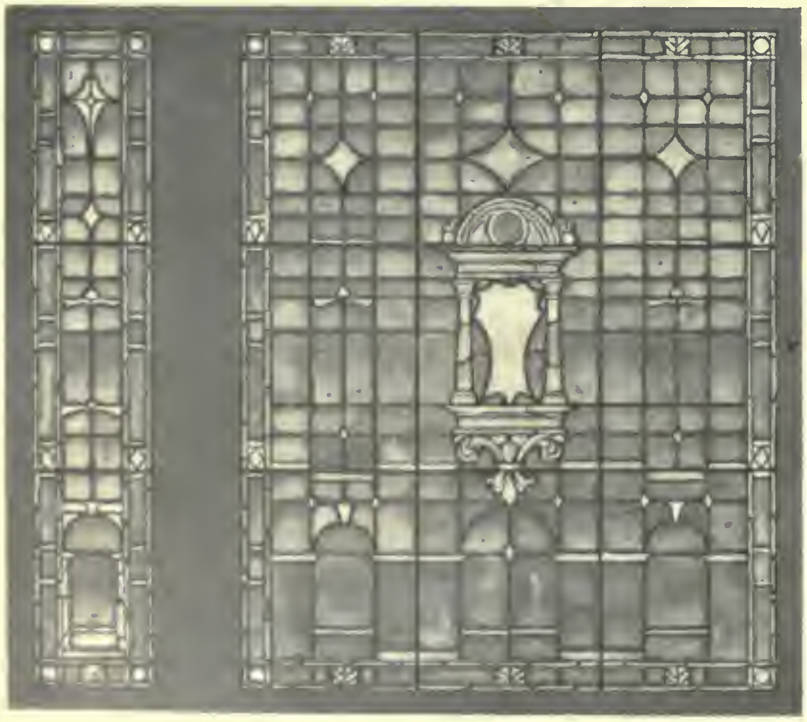


Fig. 25. Library Window in Opalescent Glass — Nicolo d'Ascenzo.

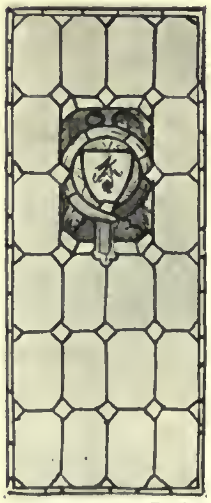


Fig. 26. Leaded Design — Henry Hunt.

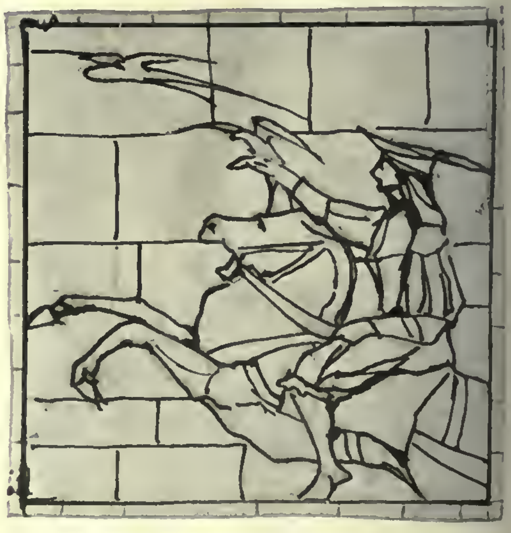


Fig. 27. Sketch for Window at Detroit — Heinigke & Bowen.

and 2, whatever may be its faults, cannot be criticised as being beyond the plane of the glass, although the opening is subdivided. It will be noticed that this subject is drawn in direct elevation.

Fig. 33 is a curious attempt to divide a window by bars of color and keep the design on the inside — the result is, to say the least, confusing. It would have been better to have left the birds on the outside, where their feet are!

During the Renaissance it was a common practice to divide the windows into rectangular panes and to paint the design in outline on the clear glass with a free use of yellow stain and gray wash or stipple. So long as no other colors were used no leading was required besides that which divided the window into panes or quarries. The windows of the *Biblioteca Laurenziana* at Florence are of this sort, with characteristic arabesque designs which seem to have been the inspiration for the little fountain design shown in Fig. 32; but here there is no painting, the design being cleverly carried out in lead lines, and the result is but faintly reminiscent of the older work. The design accommodates itself well to this particular method, and a less skilful artist would have attempted much more.

Besides the few good windows designed by men who execute their own work, several of the best windows shown here were designed by architects — some by artists whose posters we all know, one or two are by designers of book decoration, and some by mural painters who have attracted notice by the individuality of their work. Most of the illustrations that have been referred to were made from cartoons, but in the few instances where the finished windows are shown, the characteristics of the author's technique are clearly recognizable even though they are translated into glass. Stained glass from the hands of some men may be great art — but never from those who would sell their character for so much the square foot.

Let us hope that the time may come when all stained glass — and all art — may be left to artists who have learned their trade and who go about their work reverently and honestly. Let commerce concern itself with such provinces as lie within its sphere, but let it in no wise interfere with the Arts.

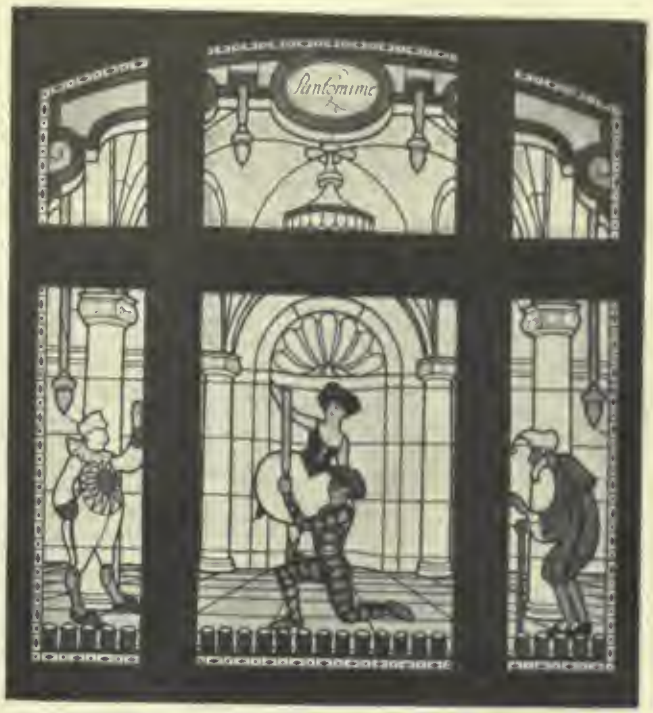


Fig. 29. Window in Bar-room, Genesee Valley Club, Rochester — Claude Bragdon, Architect, Designer.

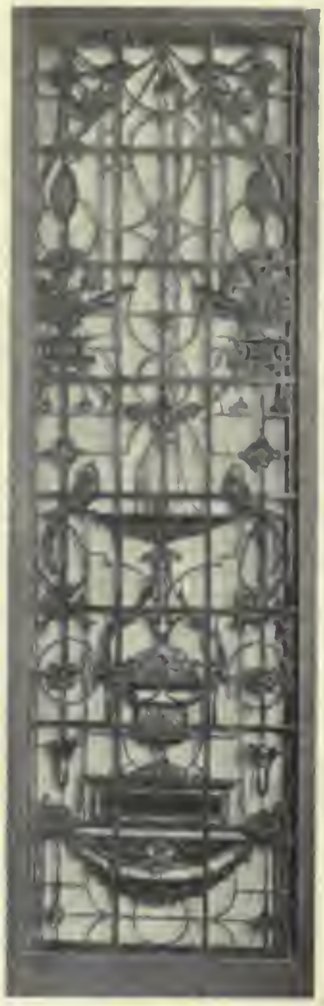


Fig. 32. Window at Georgian Court — Heinigke & Bowen.

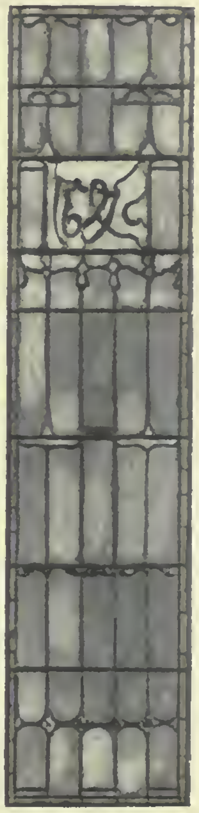


Fig. 30. Window — Nicolo d'Ascenzo.

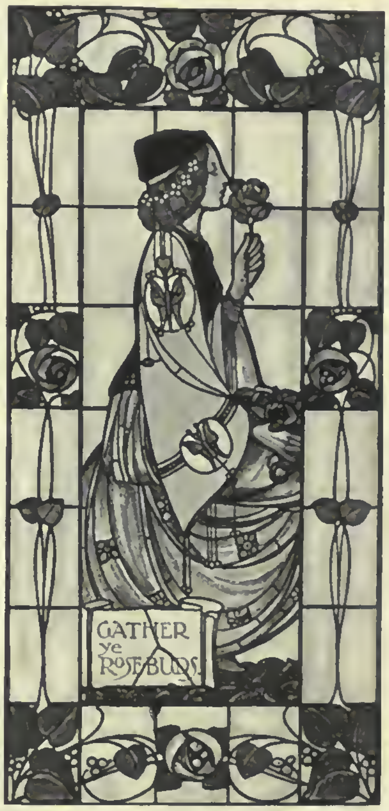


Fig. 31. Modern English Window — A. Gascoyne, Designer — Executed by G. F. Gascoyne & Son.

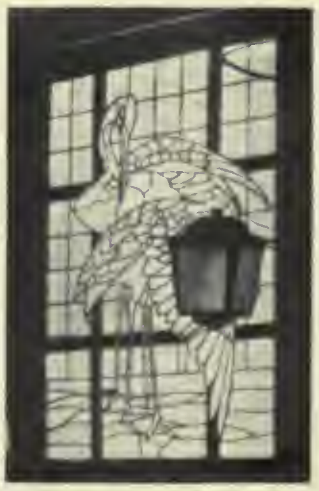
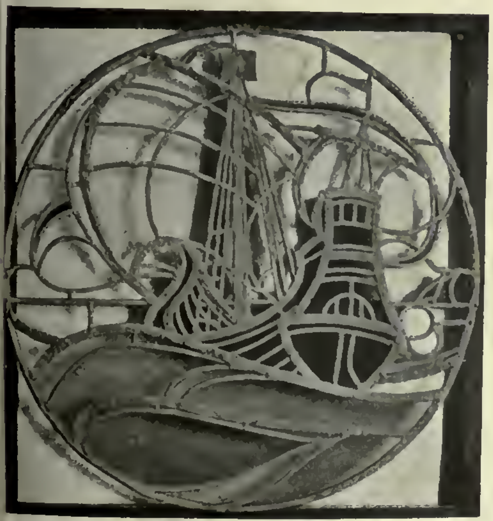


Fig. 33. Window by Albert Koblinsky, Breslau.



ig. 28. Leaded Design, "The Ship" — Heinigke & Bowen.

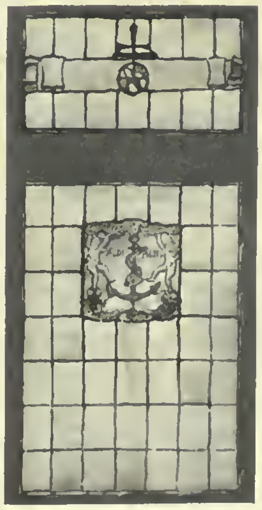


Fig. 34. Design, Library Window — Nicolo d'Ascenzo.

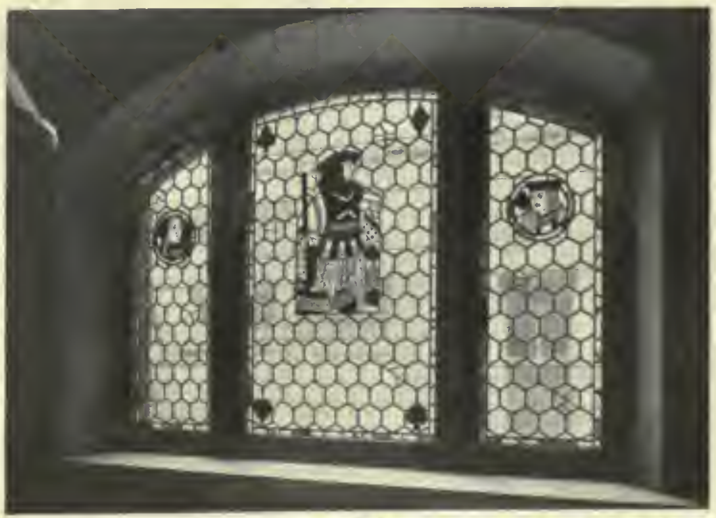


Fig. 35. Window, Card-room, Genesee Valley Club, Rochester — Claude Bragdon, Architect, Designer.

Doughoragan Manor

Howard County, Maryland

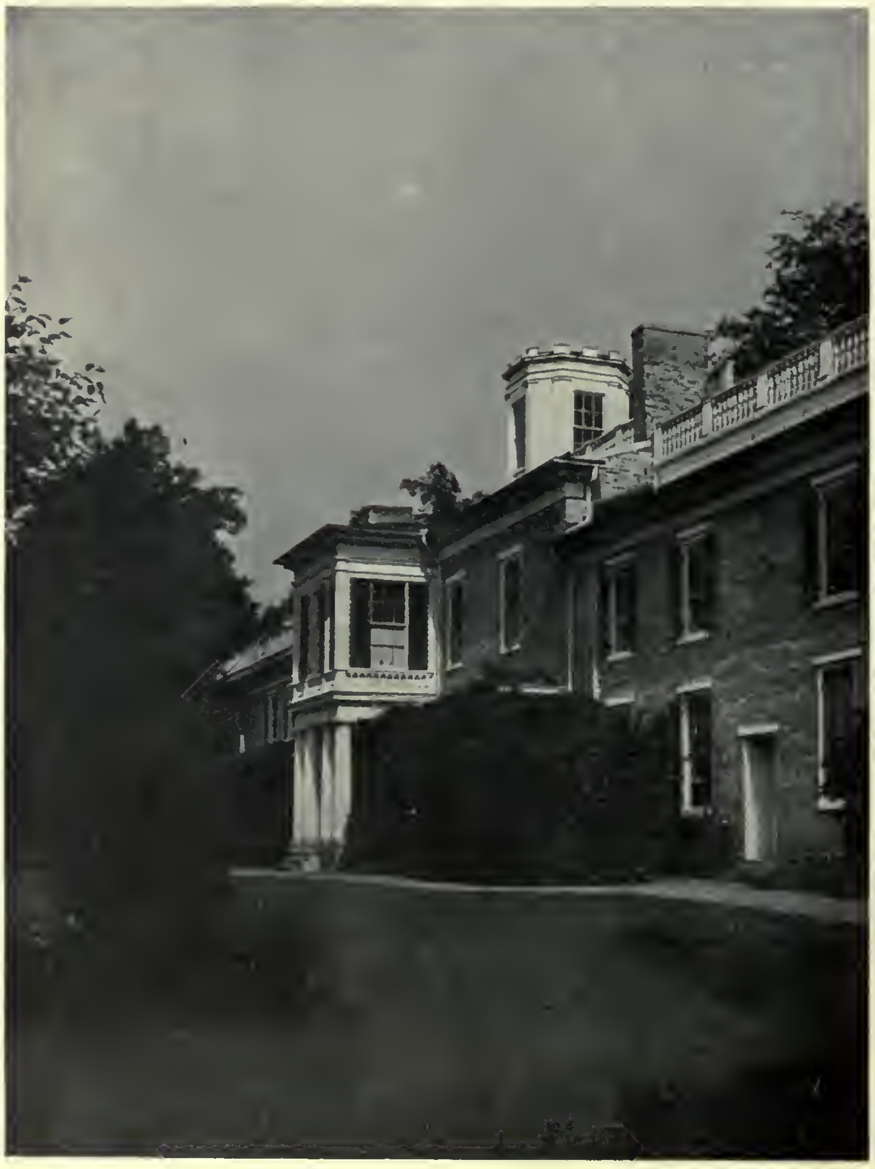
By Julian A. Buckly

WE seldom see quite the type of a house that is found in Doughoragan Manor, the home of the Hon. John Lee Carroll, of Howard County, Maryland.

Entering through an iron gateway with a gate-keeper's lodge, one drives for a mile in a winding course through a well-kept avenue lined on either side with fine old trees which leads to the east front of the house.

The original house was built in 1717 by Charles Carroll, the father of Charles Carroll, a signer of the Declaration of Independence. Then the house was in three sections: a low central building was the main dwelling, flanked on the south by a building containing the kitchen and servants' quarters, and on the north by a chapel, both of the buildings being separated from the house itself. In the days of the reign of George the First it was unlawful to hold the services of the Roman Catholic Church in public places, and in many houses in Maryland one finds the family chapel. At Doughoragan the service is still held, and people for miles around come every Sunday to worship.

Charles Carroll, the signer, did but little in the line of building at Doughoragan. He was, however, interested in building elsewhere, for it was he who built Homewood for a residence for his son Charles Carroll, Jr., shortly after the latter's marriage, in 1800, to Miss Harriet Chew, the daughter of the Hon. Benjamin Chew, of Philadelphia. In 1830, on the death of Charles Carroll, the signer, his grandson, Charles Carroll of Homewood, inherited the estate and made extensive alterations, connecting the three buildings and rebuilding most of the house as we now see it.



Doughoragan Manor. The Garden Entrance.

The house extends to a length of two hundred and seventy-five feet, and the main building is about thirty-five wide. The walls are of brick, the three original buildings being painted buff and the connecting wings stuccoed. At about that time the Neo-Grec style was in vogue all over the country, and many good examples are still remaining in Baltimore, though nothing there or elsewhere can better the Manor of Doughoragan, where the rare old-time Southern atmosphere is perfectly retained.

The garden, at the west of the house, is not of any formal plan and has but few flowers; but its wealth of fine old trees and box gives it a charm that only time can accomplish. The garden is a part of the house, extending some hundred feet to a terrace where lies the tennis-court and, beyond that, the open country.

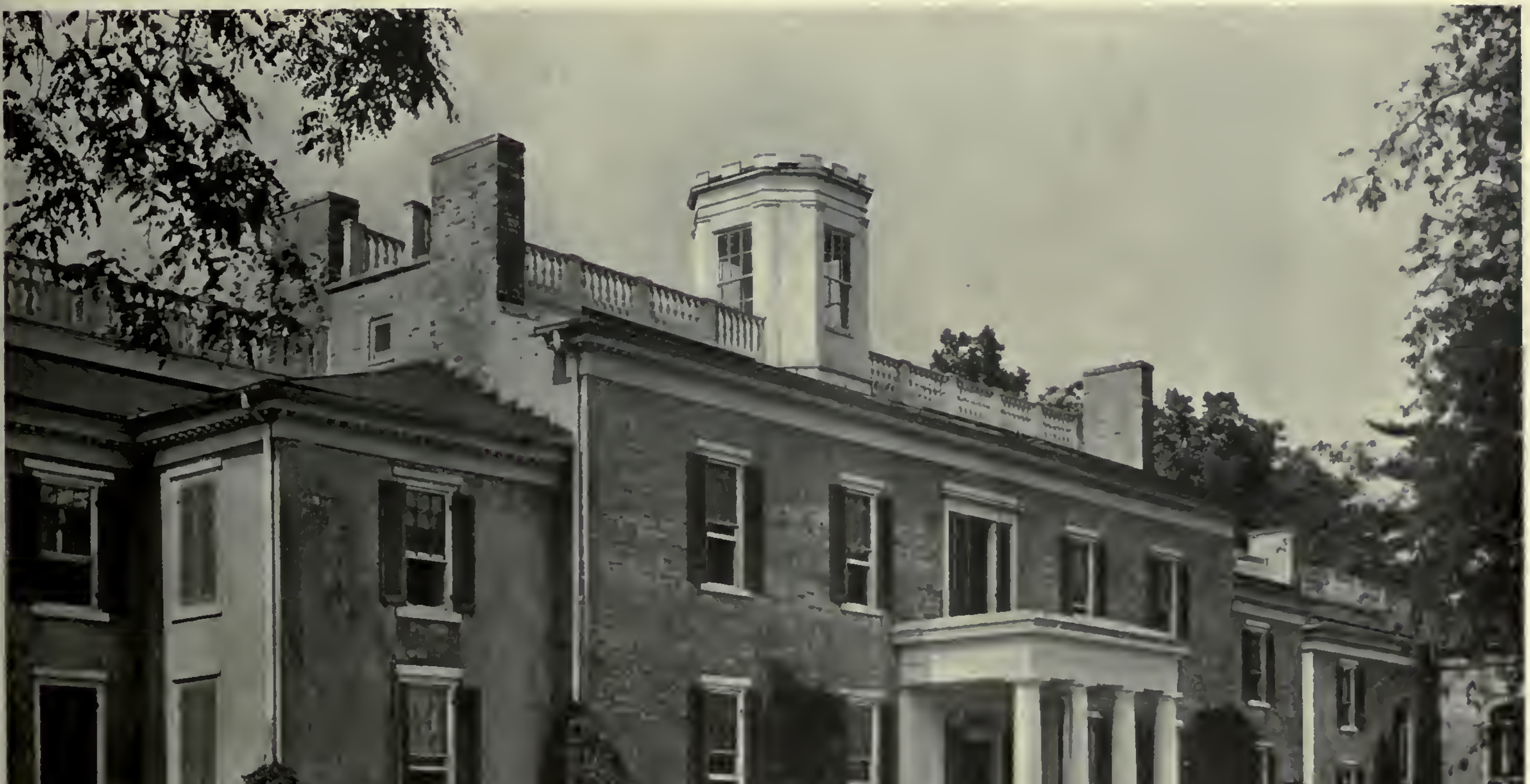
From the East or Entrance Porch, one enters a large living-room extending through to the West or Garden Porch; on the right is a narrow passage to Mr. Carroll's study, and a simple staircase leading to the second story. The grand staircase, which is the feature of so many old houses, has fortunately been omitted, and is not missed. Back of the staircase is the library — quite a simple room, lined with high bookcases. The dining-room, opposite the library and on the left of the living-room, is the interior having the most architectural interest. This is the original room, with a fine mantel quite in its own Colonial style, and buffets at the sides. The walls are paneled in wood to the ceiling, and here hang the old portraits of the Carroll family.

At the front of the dining-room and at the left of the living-room is the reception-room, and at the south of this is the servants' hall for the white servants. In the narrow part of the south wing are the kitchens and pantries; at the extreme south are the colored servants' quarters; and in the north wing is the apartment of the visiting priest. The entire north portion, indicated by the belfry, is the chapel, in which lies buried the body of Charles Carroll, the signer.

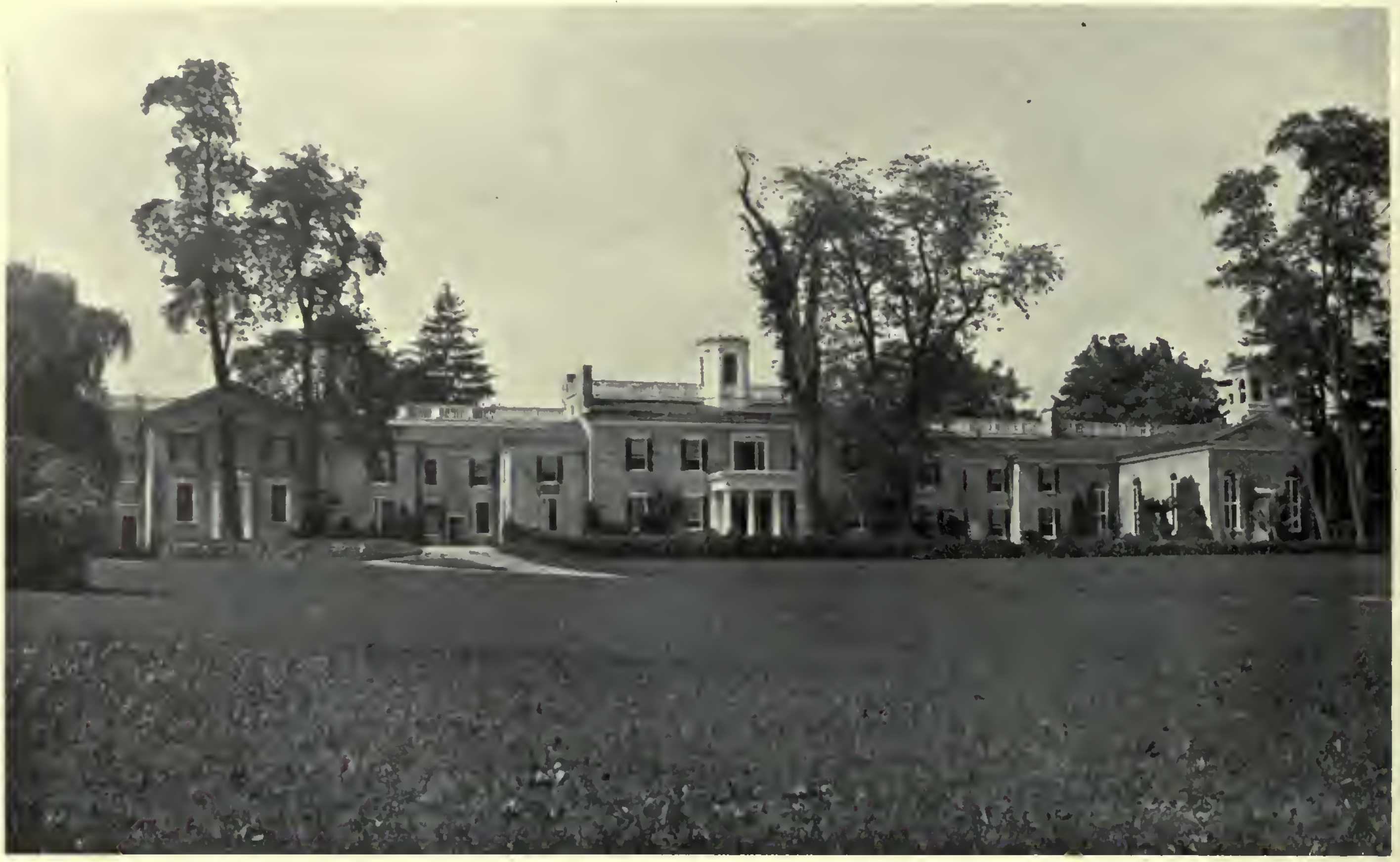
The estate consists of over two thousand acres lying south of the Frederick Turnpike, and still remains intact. The farmhouse and barns are at the east of the house, about a quarter of a mile away, and are approached by a separate lane leading from the Frederick Pike. These buildings, forming in themselves a most picturesque and interesting group, are yet hardly comparable with the house, as they do not belong to so good a period. On this same estate, and about three miles west of the Manor-House, is the old dwelling known in history as "Folly Hall," or "Carroll's Folly"— and in more recent years as "Carrollton Hall" — which has long since been abandoned; so that it is now impossible, without giving play to the imagination, to realize what might have been its original architectural value.

While this house cannot perhaps be classed with the Southern Colonial houses, it is fully as interesting from an architectural, and more so from a pictorial, point of view, on account of the dignity and extent of the dwelling. Being rebuilt at such a late date extensive repairs have been unnecessary, and therefore the house has escaped — practically unscathed — the deadly hand of the modern carpenter, from which so many of the old Colonial houses have grievously suffered.

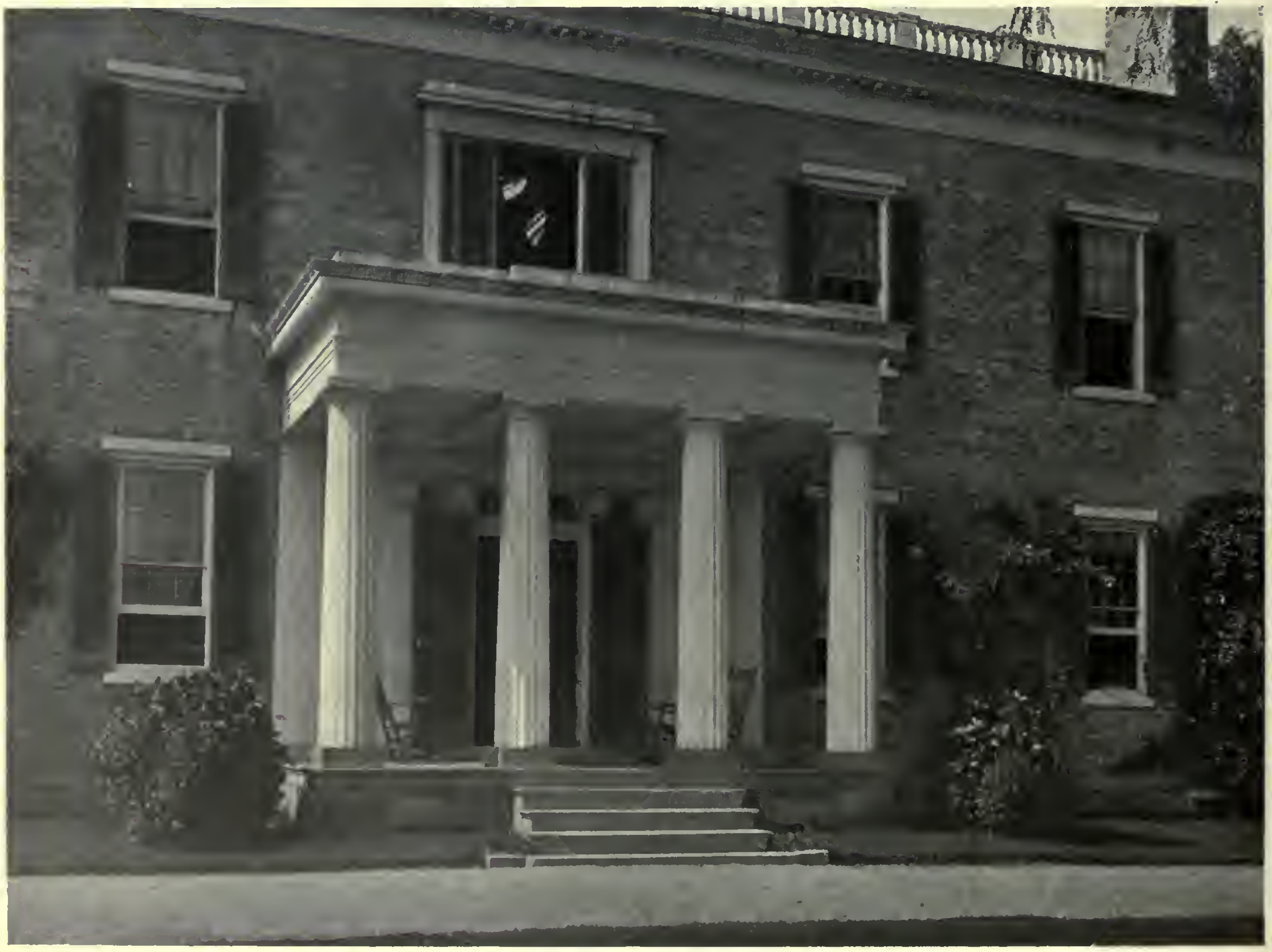
THE HOUSE FROM THE GARDEN AT THE WEST.



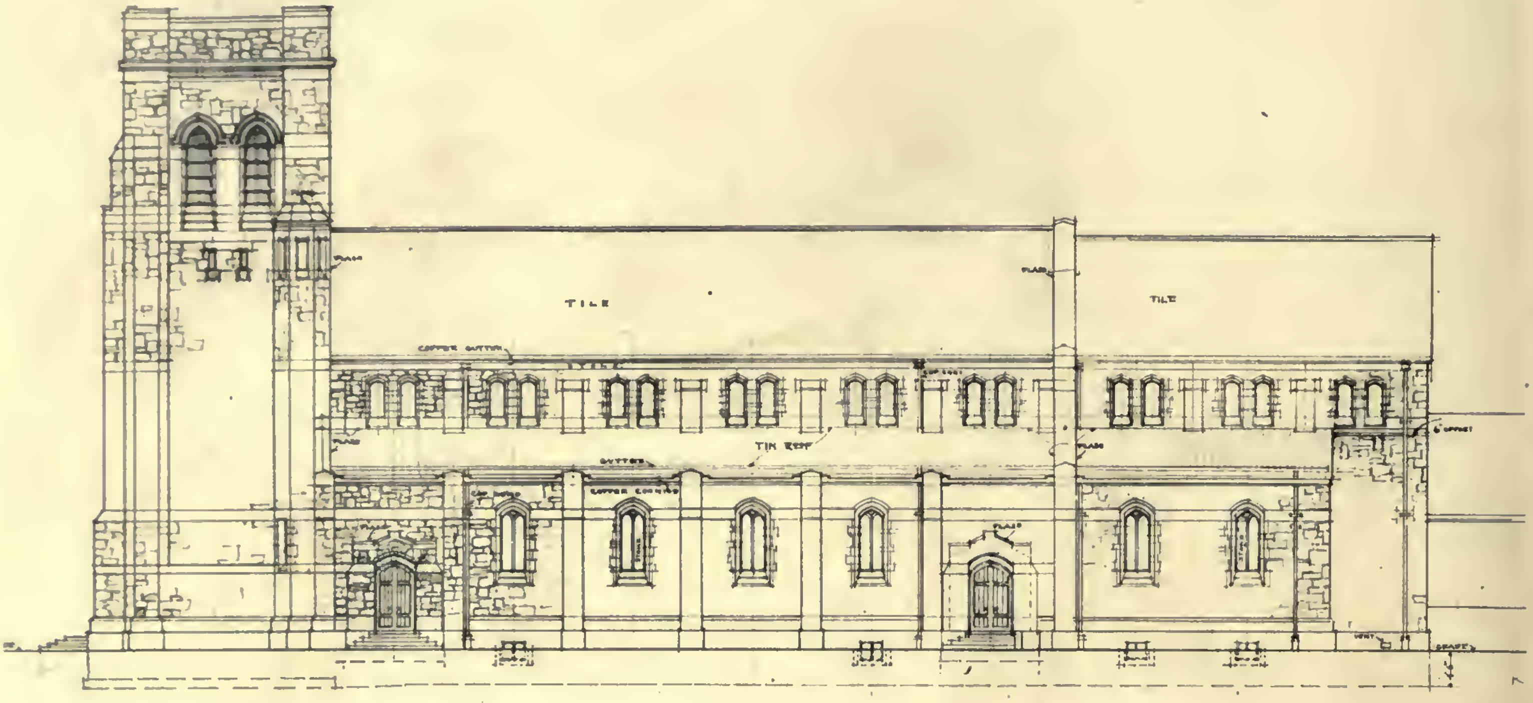
DOUGHORAGAN MANOR. ORIGINAL CENTRAL BUILDING, EAST FRONT.



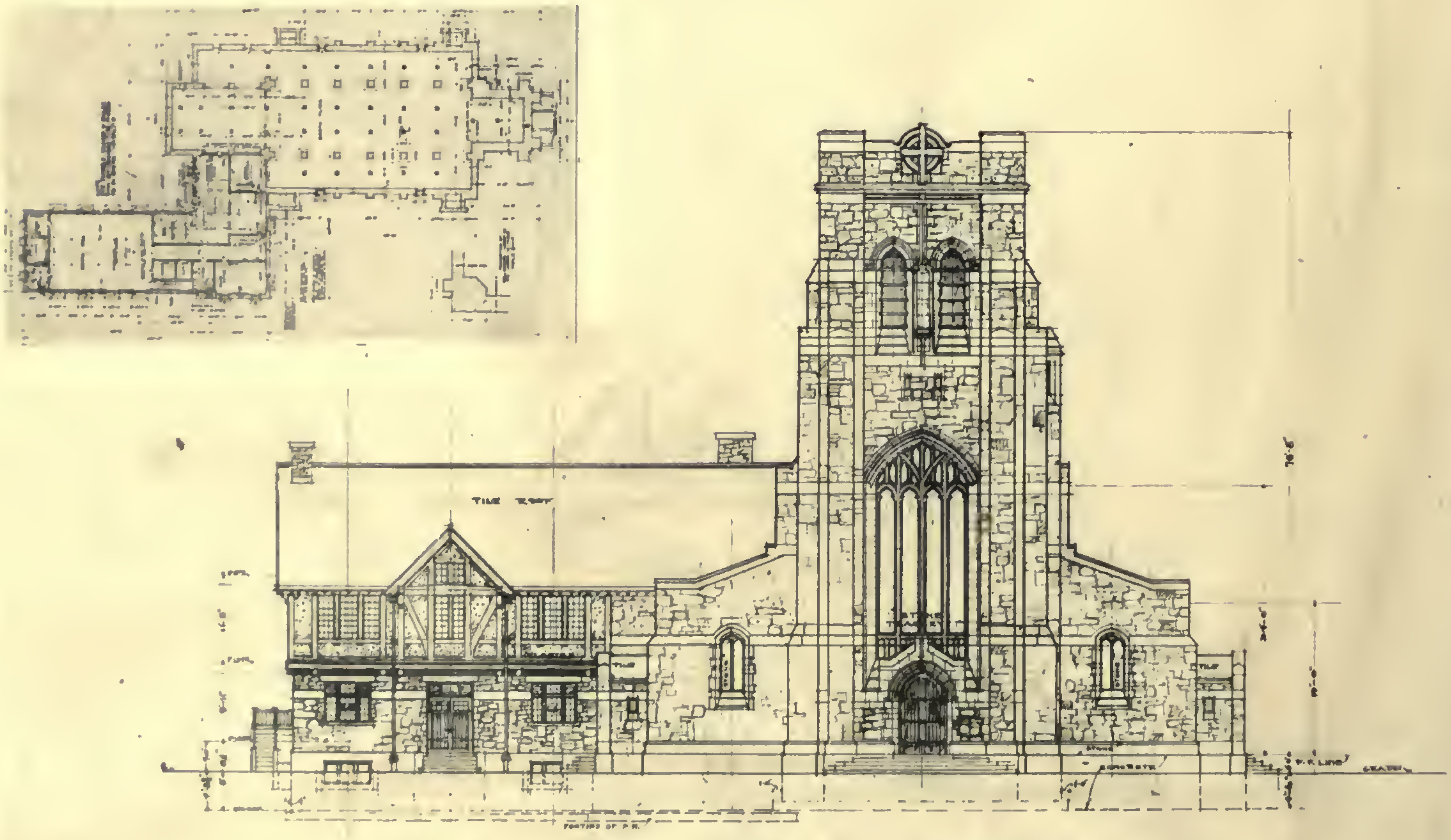
THE EASTERN FRONT, SHOWING CHAPEL AT RIGHT.



DOUGHORAGAN MANOR. THE ENTRANCE PORCH, EAST FRONT.



EAST ELEVATION.



SOUTH OR MAIN ST ELEVATION

GENERAL ELEVATIONS.

ST. JAMES CHURCH AND PARISH HOUSE.

BATAVIA - N.Y.

RETURN TO
ROBERT NORTH.
ARCHITECT
C. A. MARTIN. CONSULTING.

SHEET ③ NUMBER.

SCALE 1/8" - 1'-0"
MADE MAY 1. '07.
REVISED AUG

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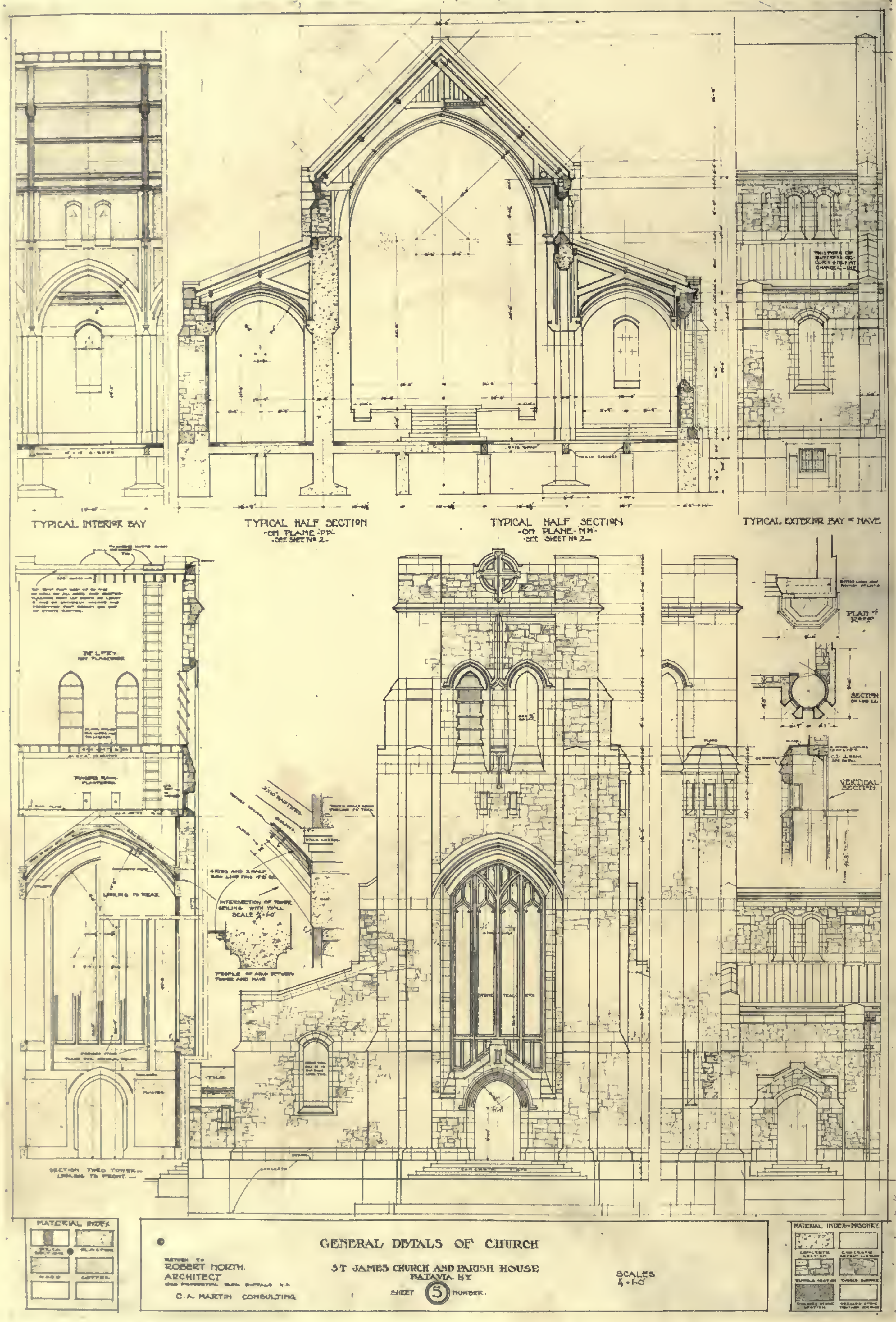
GENERAL ELEVATIONS.

ST. JAMES CHURCH AND PARISH HOUSE, BATAVIA, N. Y.

Robert North, Architect. C. A. Martin, Consulting.


TYPICAL INTERIOR BAY
TYPICAL HALF SECTION -ON PLANE-PP- -SEE SHEET No 2-
TYPICAL HALF SECTION -ON PLANE-MM- -SEE SHEET No 2-
TYPICAL EXTERIOR BAY of NAVE
BELFRY
INTERSECTION OF TOWER CEILING WITH WALL SCALE ½"=1'-0"
SECTION THRO TOWER— LOOKING TO FRONT
PLAN of ROOF
SECTION ON LINE LL
VERTICAL SECTION
MATERIAL INDEX
BRICK SECTION
PLASTER
WOOD
COPPER
MATERIAL INDEX—MASONRY
GENERAL DETAILS OF CHURCH
ST JAMES CHURCH AND PARISH HOUSE BATAVIA NY
RETURN TO ROBERT NORTH ARCHITECT
C. A. MARTIN CONSULTING
SHEET 5 NUMBER
SCALES ¼"=1'-0"

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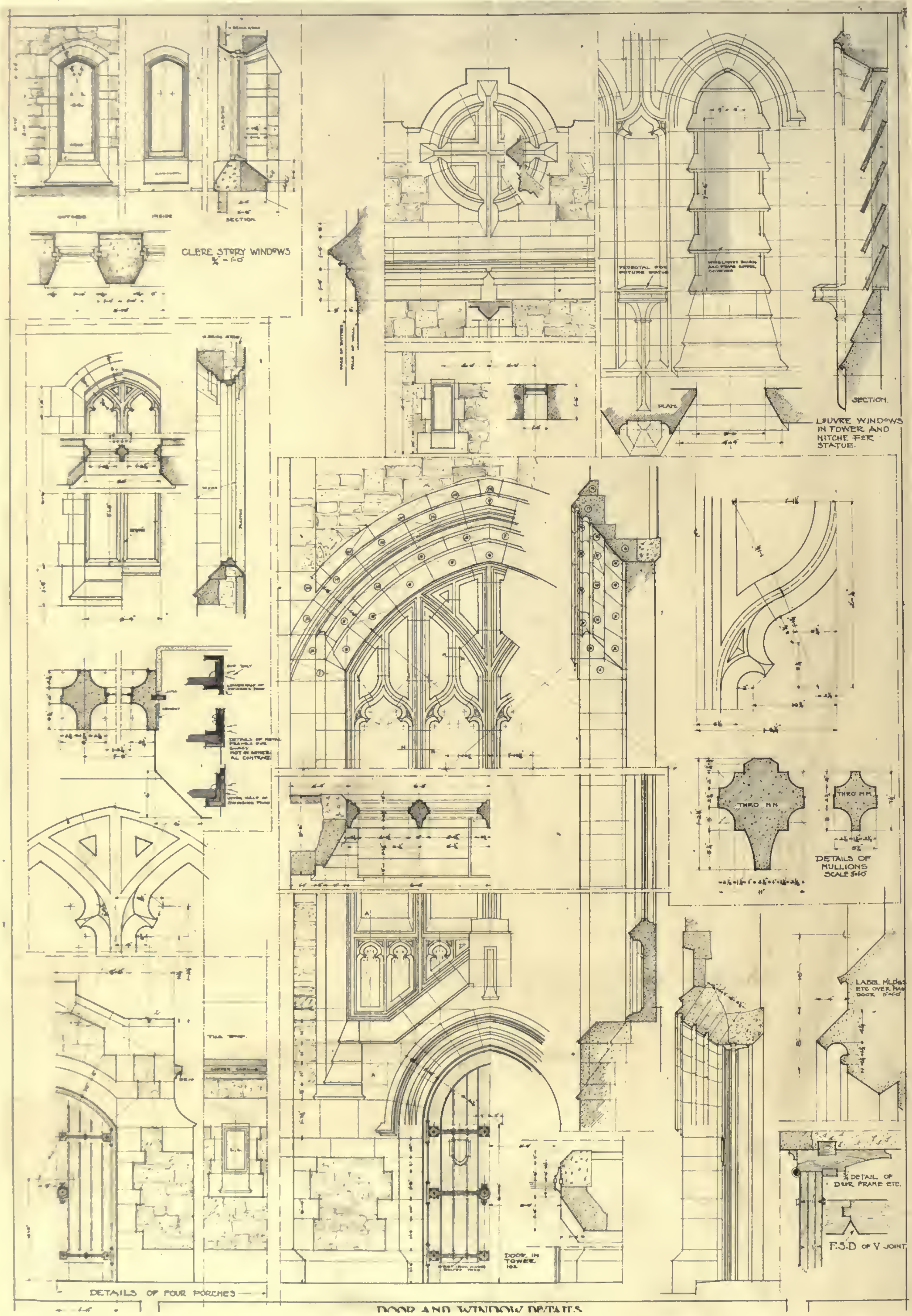
GENERAL DETAILS.

ST. JAMES CHURCH AND PARISH HOUSE, BATAVIA, N. Y

Robert North, Architect. C. A. Martin, Consulting.


OUTSIDE
INSIDE
SECTION
CLERE STORY WINDOWS ¾" = 1'-0"
PEDESTAL FOR FUTURE STATUE
PLAN.
SECTION.
LOUVRE WINDOWS IN TOWER AND NITCHE FOR STATUE.
DETAILS OF METAL FRAMES
NOT IN GENERAL CONTRACT
THRO MM.
THRO MM.
DETAILS OF MULLIONS SCALE 3"=1'-0"
LABEL MLDGS ETC OVER MAIN DOOR 3"=1'-0"
¾ DETAIL OF DOOR FRAME ETC.
F.S.D OF V JOINT
DOOR IN TOWER 102
DETAILS OF FOUR PORCHES
DOOR AND WINDOW DETAILS

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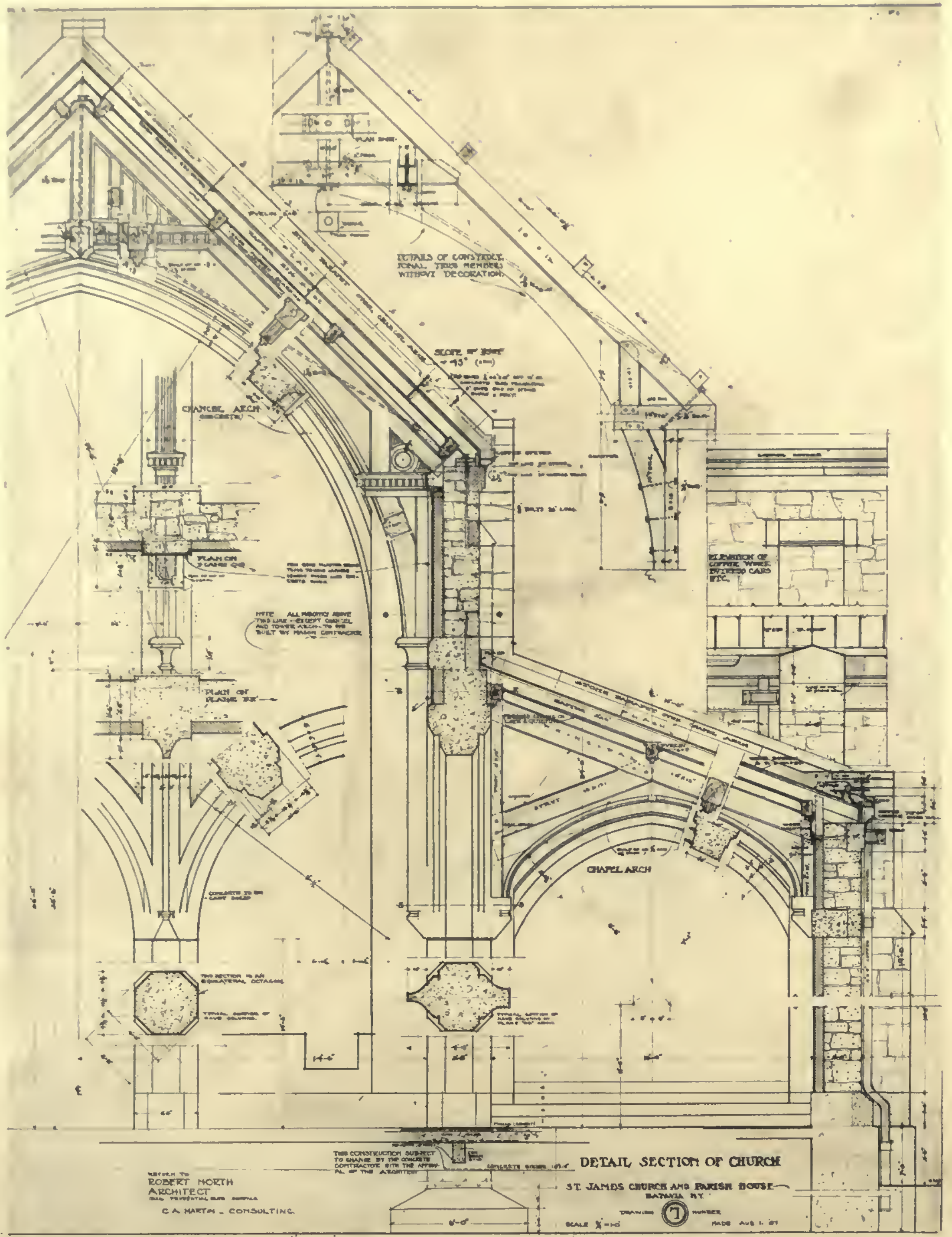
DOOR AND WINDOW DETAILS.

ST. JAMES CHURCH AND PARISH HOUSE, BATAVIA, N. Y.

Robert North, Architect. C. A. Martin, Consulting.


DETAILS OF CONSTRUCTIONAL TIMBER MEMBERS WITHOUT DECORATION
SLOPE OF ROOF
CHANCEL ARCH
PLAN ON PLANE
ELEVATION OF COFFER WORK
NOTE ALL MASONRY ABOVE THIS LINE - EXCEPT CHANCEL AND TOWER ARCH - TO BE BUILT BY MASON CONTRACTOR
PLAN ON PLANE
CHAPEL ARCH
THIS CONSTRUCTION SUBJECT TO CHANGE BY THE CONCRETE CONTRACTOR WITH THE APPROVAL OF THE ARCHITECT
RETURN TO
ROBERT NORTH
ARCHITECT
C. A. MARTIN _ CONSULTING.
DETAIL SECTION OF CHURCH
ST. JAMES CHURCH AND PARISH HOUSE
BATAVIA, N.Y.
DRAWING 7 NUMBER
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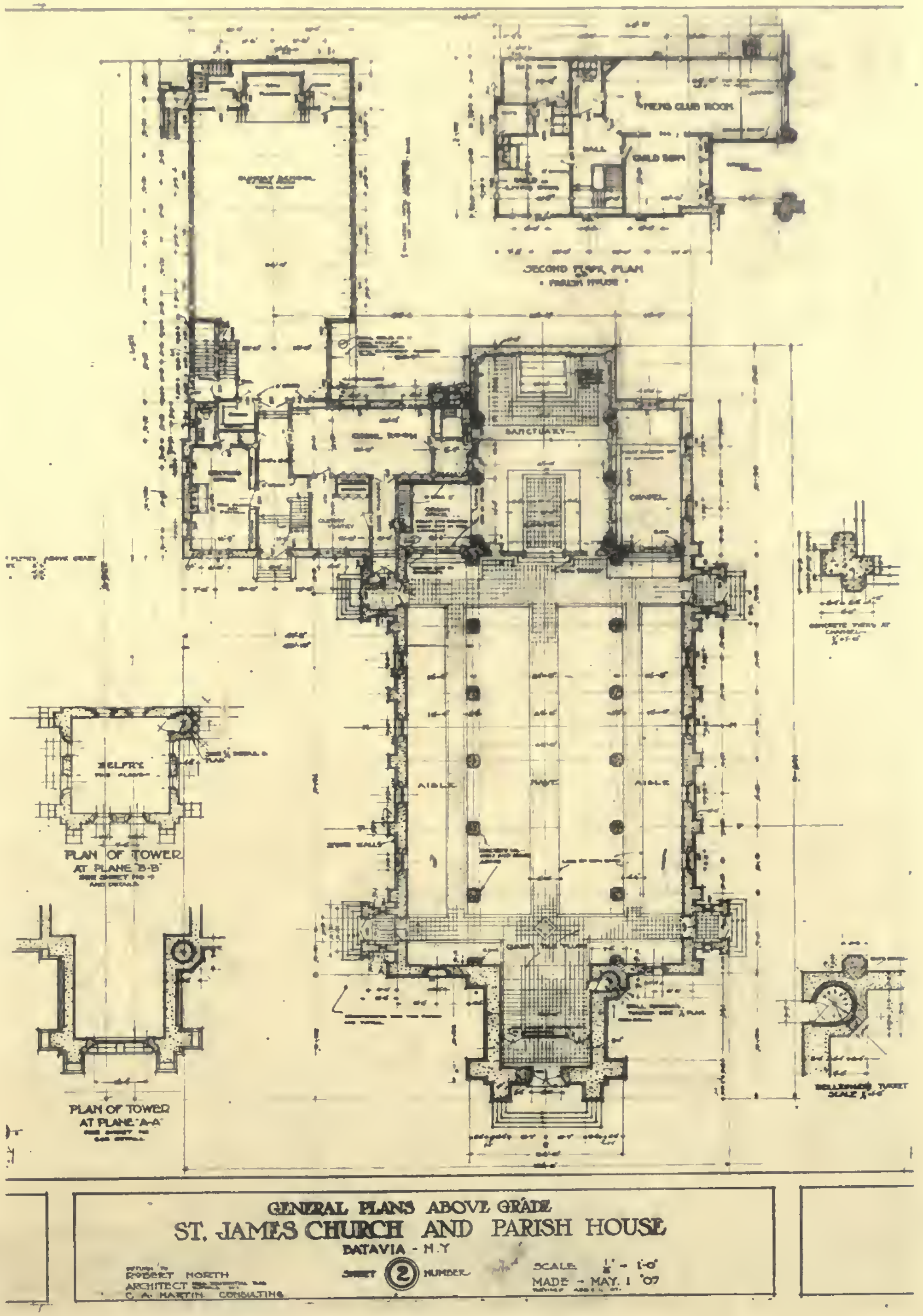
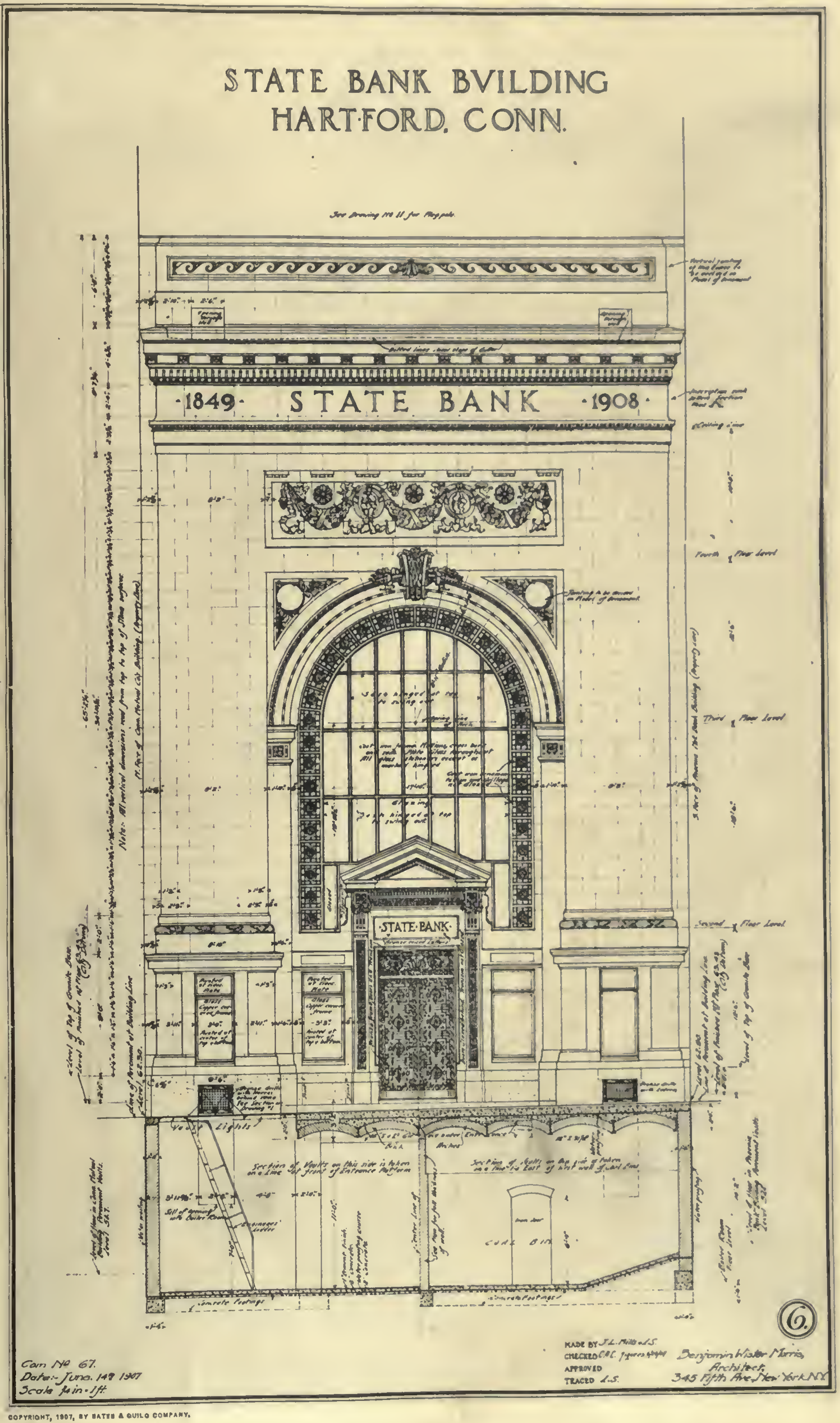
DETAIL SECTION THROUGH CHURCH.



PRINCIPAL FLOOR PLAN.

ST. JAMES'S CHURCH AND PARISH HOUSE, BATAVIA, N. Y.

ROBERT NORTH, ARCHITECT. C. A. MARTIN, CONSULTING.



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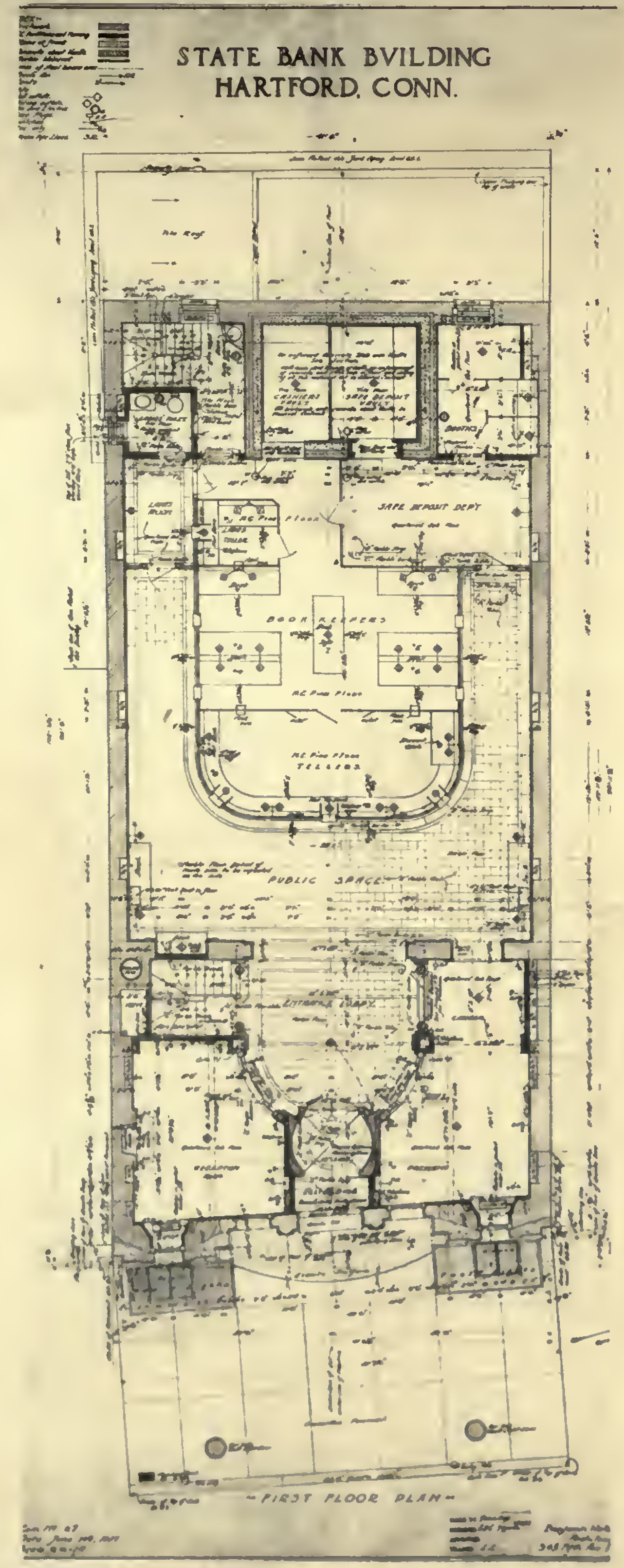
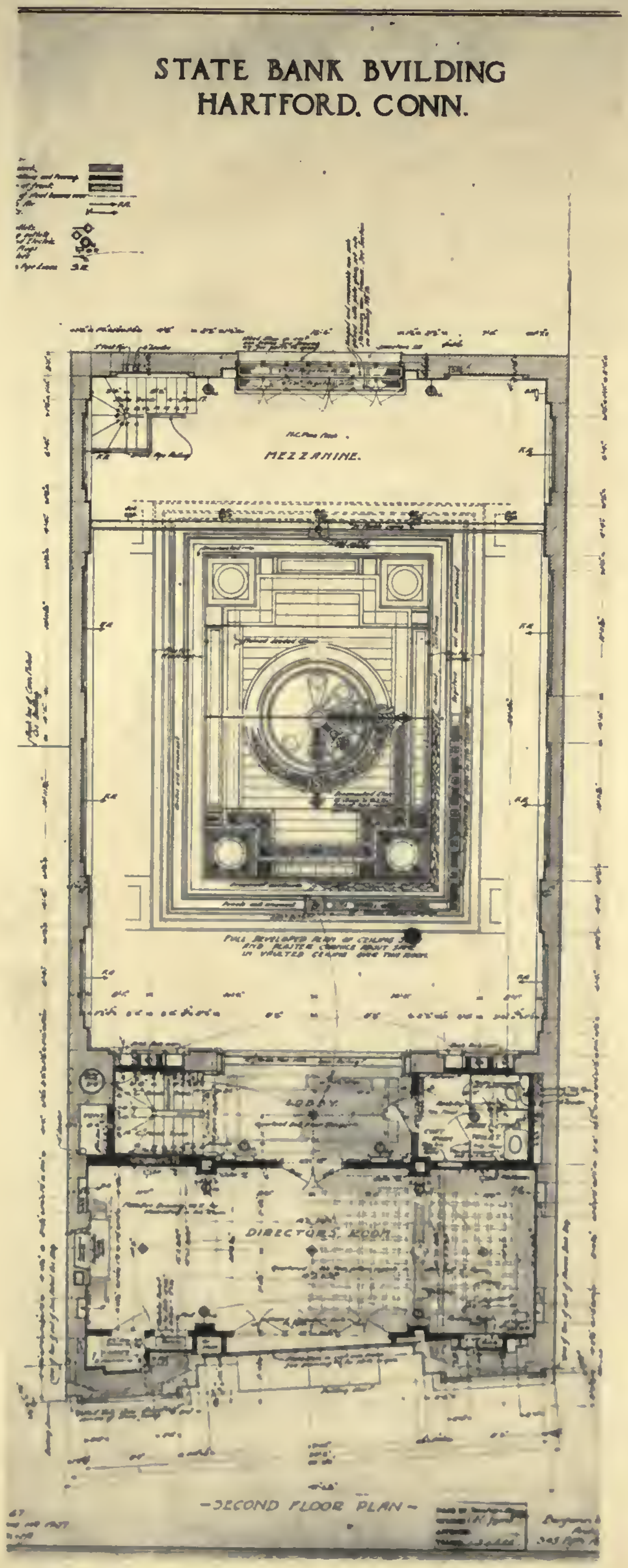
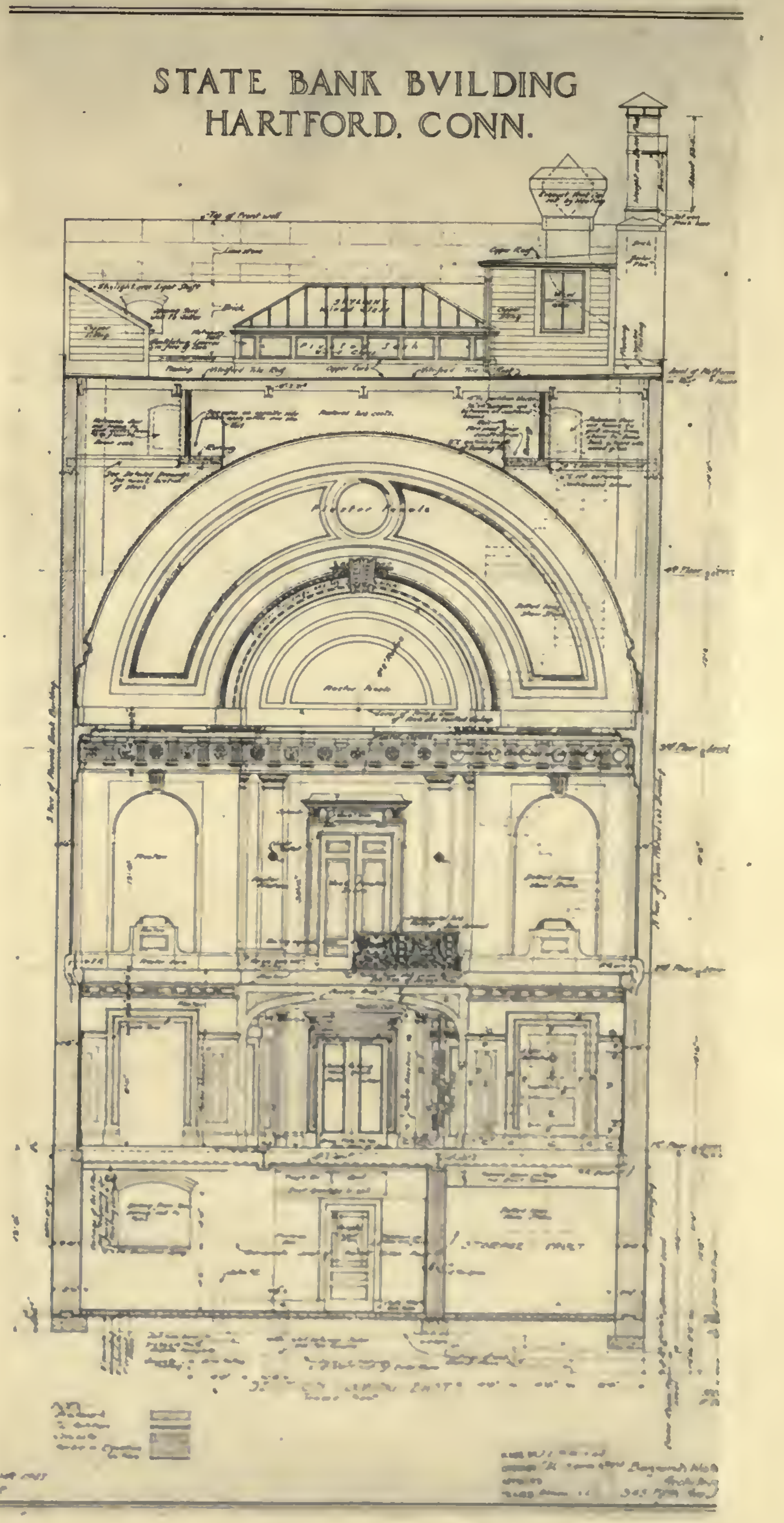
ELEVATION, STATE BANK BUILDING, HARTFORD, CONN.

BENJAMIN WISTAR MORRIS, ARCHITECT.







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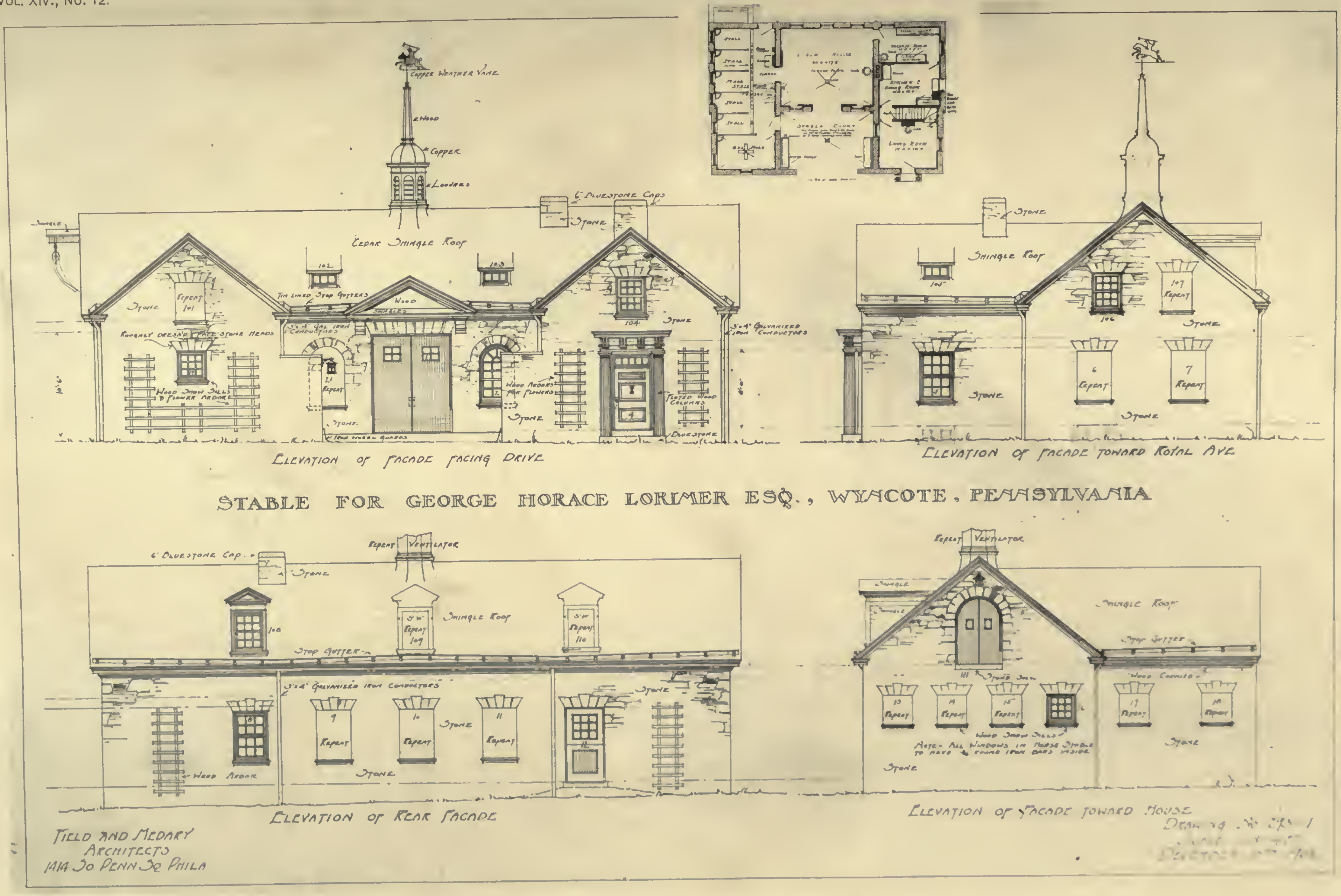
PLANS AND SECTION, STATE BANK BUILDING, HARTFORD, CONN.



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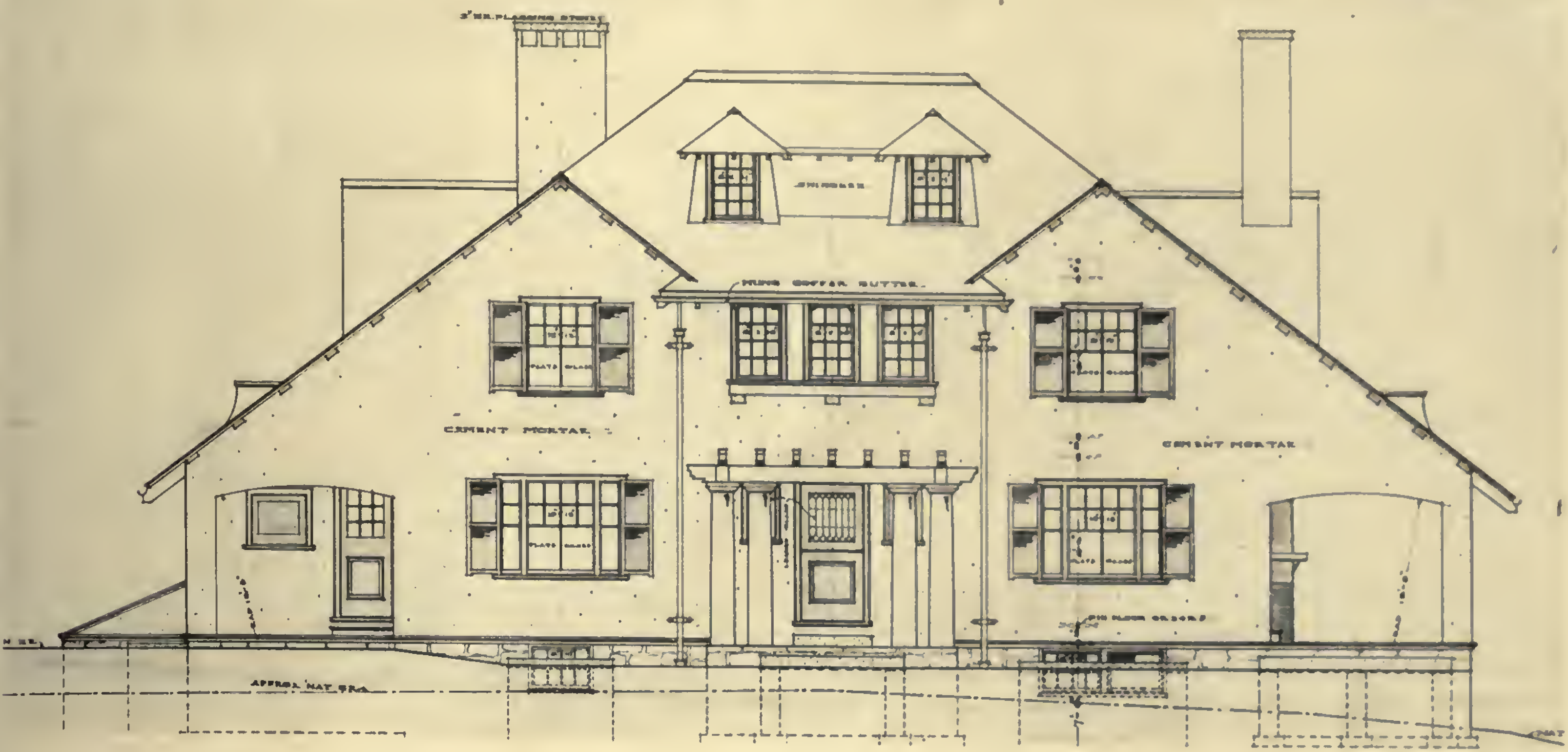
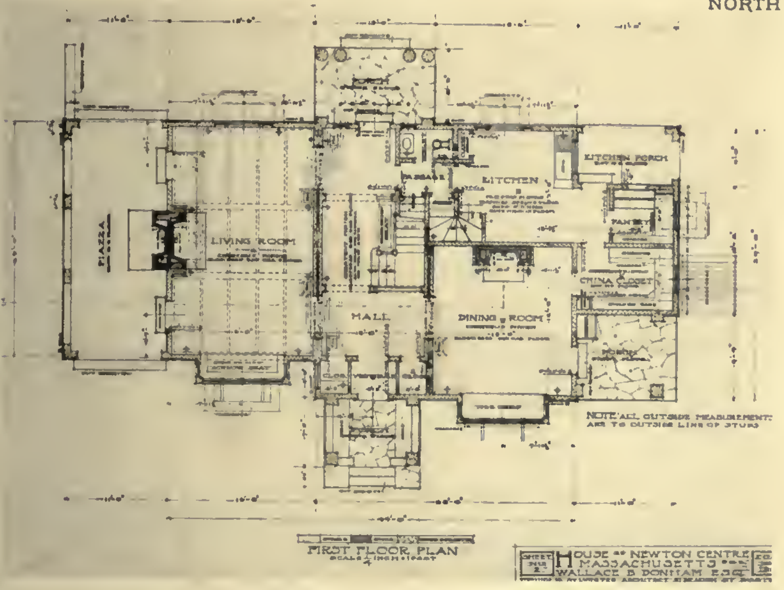
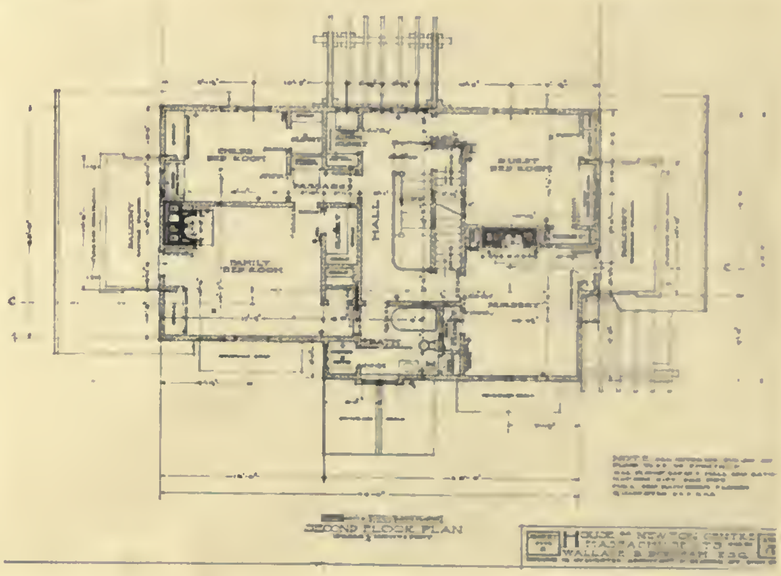
STABLE FOR GEORGE HORACE LORIMER, ESQ. AT WYNCOTE, PA.

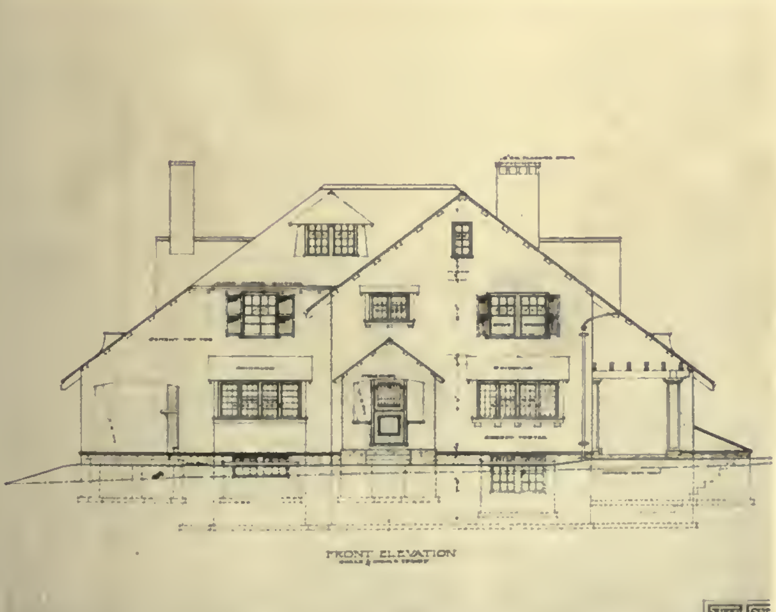
FIELD & MEDARY, ARCHITECTS.

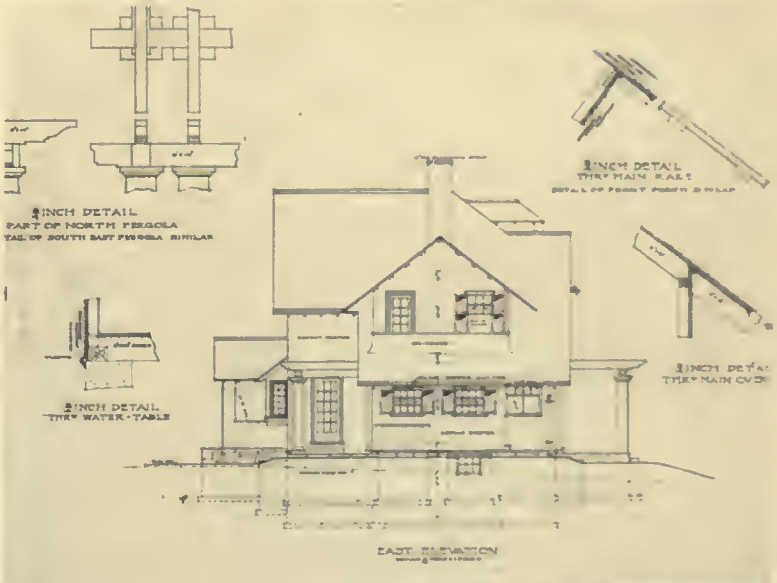


NORTH ELEVATION.


PIAZZA
LIVING ROOM
HALL
DINING ROOM
KITCHEN
KITCHEN PORCH
PASSAGE
PANTRY
CHINA CLOSET
PORCH
NOTE: ALL OUTSIDE MEASUREMENTS ARE TO OUTSIDE LINE OF STUDS
FIRST FLOOR PLAN
HOUSE AT NEWTON CENTRE MASSACHUSETTS FOR WALLACE B. DONHAM ESQ.



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HOUSE AT NEWTON CENTRE MASSACHUSETTS FOR WALLACE B. DONHAM ESQ.

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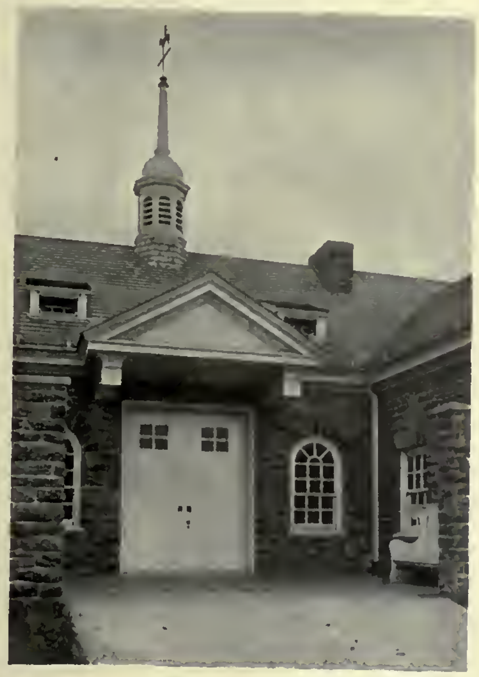
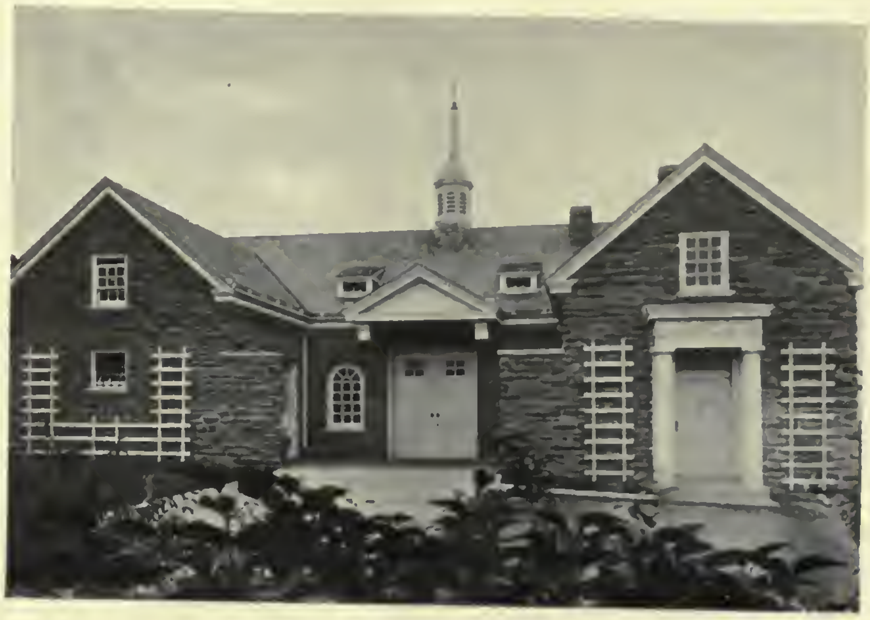
HOUSE AT NEWTON CENTRE, MASS., FOR WALLACE B. DONHAM, ESQ.

EDMUND Q. SYLVESTER, ARCHITECT.

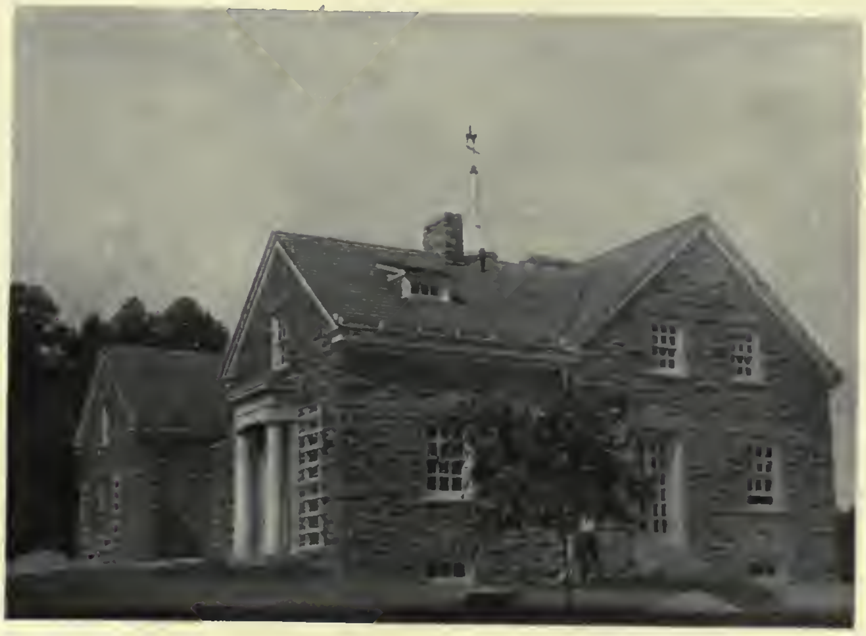


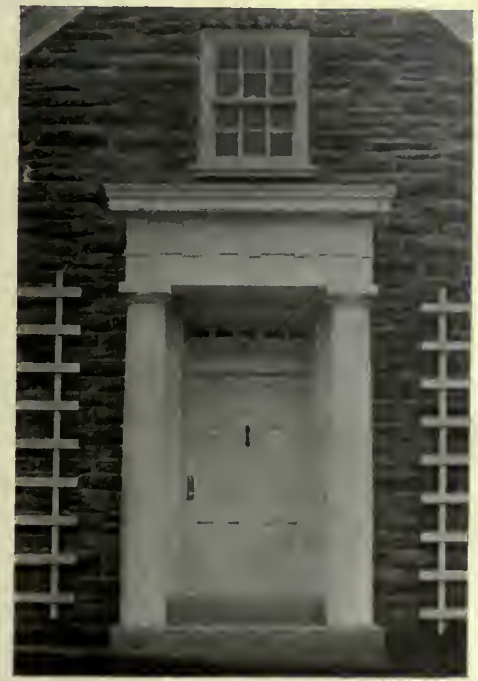


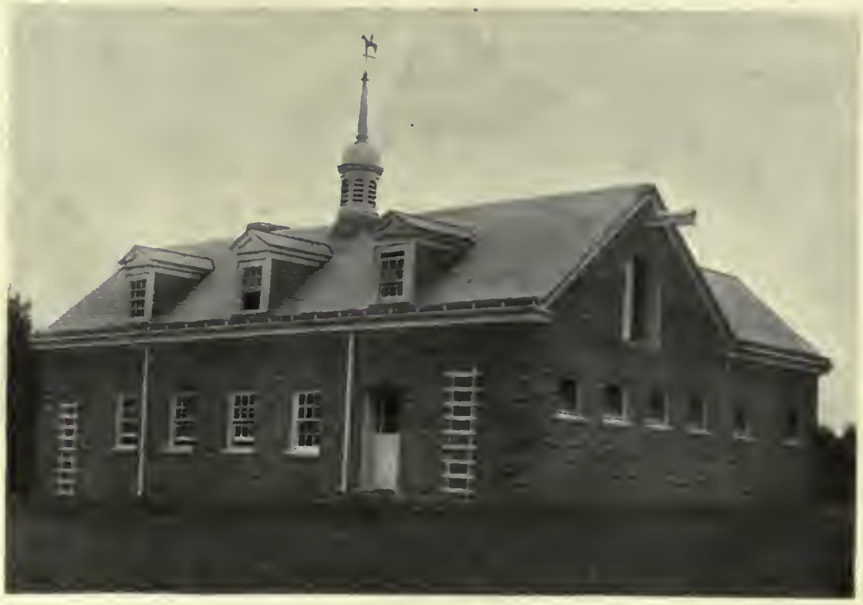
STABLE FOR
MR.
GEORGE HORACE
LORIMER

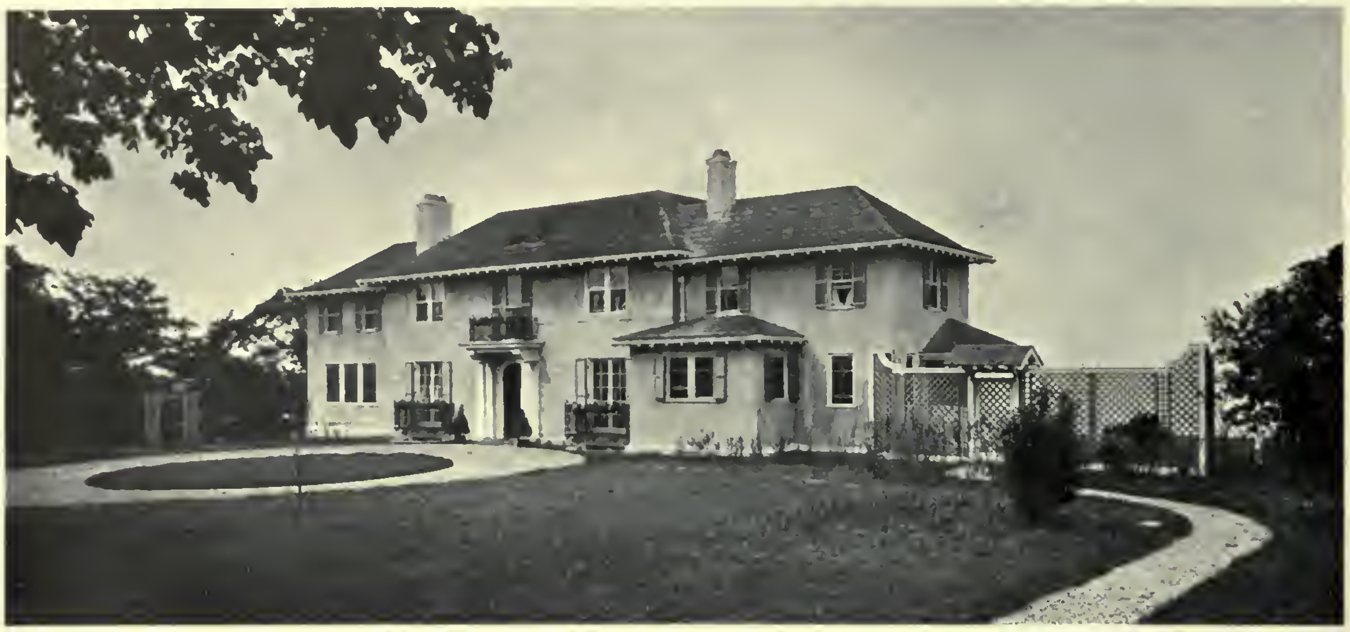
WYNCOTE, PA.

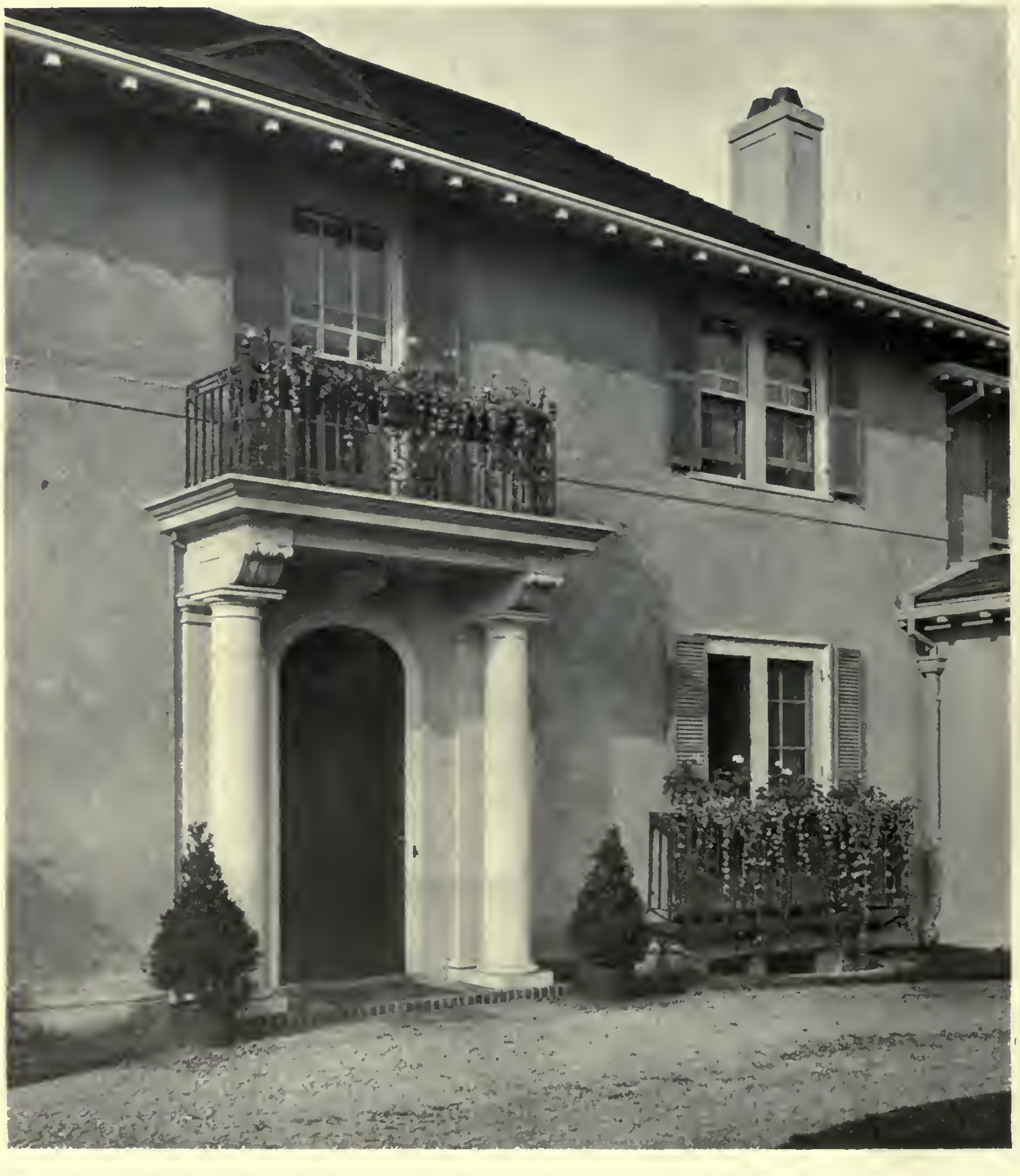
FIELD & MEDARY, ARCHITECTS



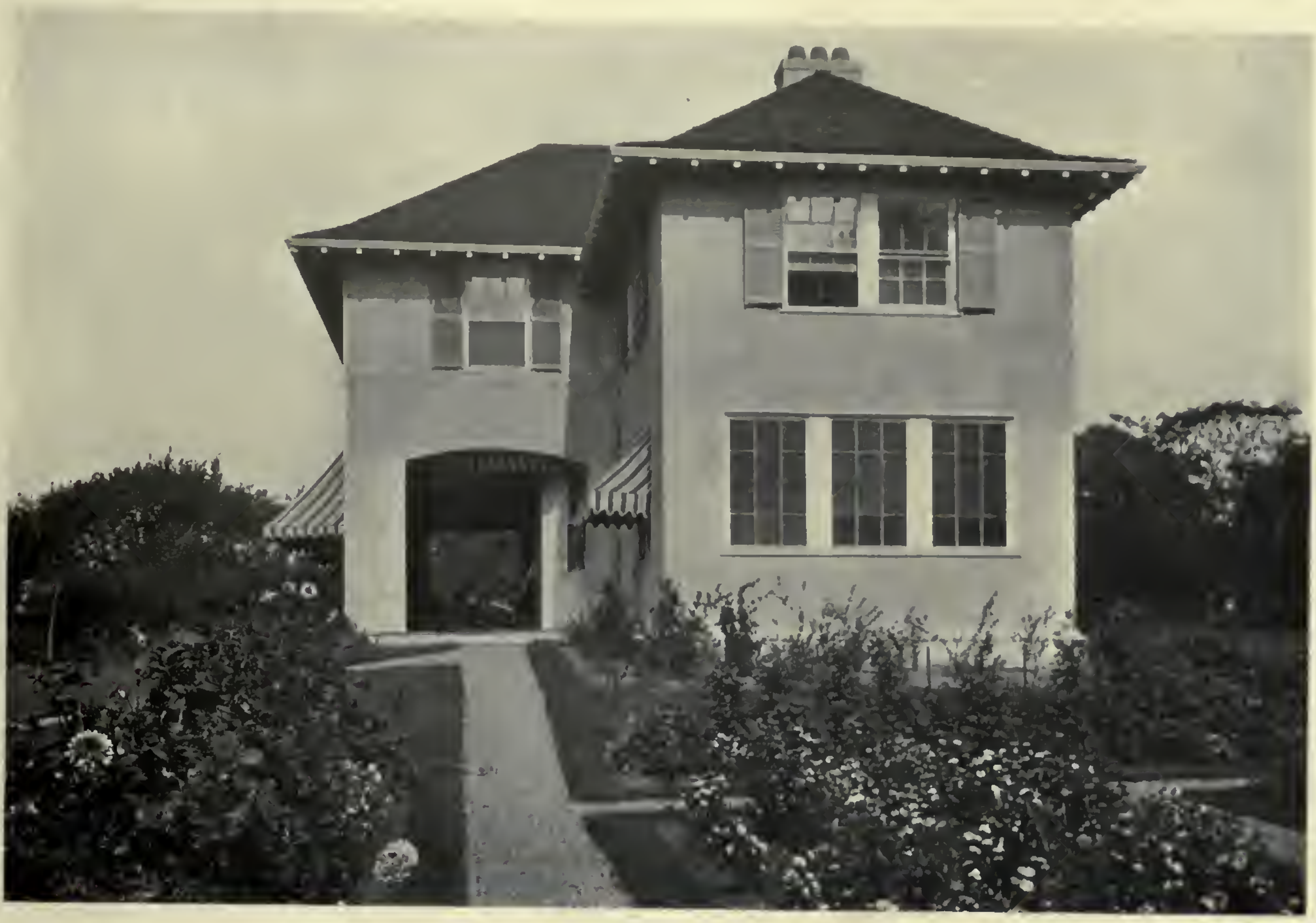


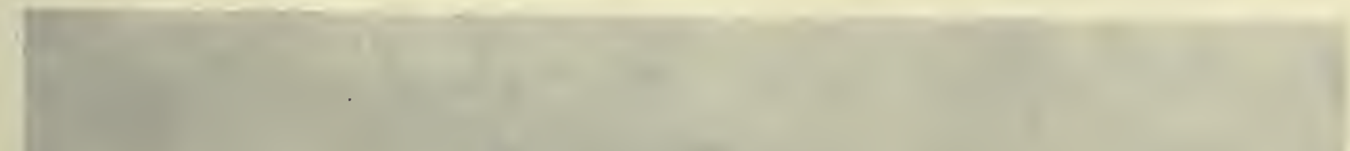






RESIDENCE OF E. S. WILLIAMS, NAHANT. PARKER, THOMAS & RICE, ARCHITECTS.





RESIDENCE OF E. S. WILLIAMS, NAHANT. PARKER, THOMAS & RICE, ARCHITECTS.

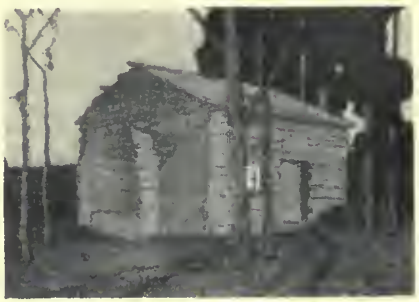
The Lincoln Memorial Farm

At Hodgensville, Kentucky

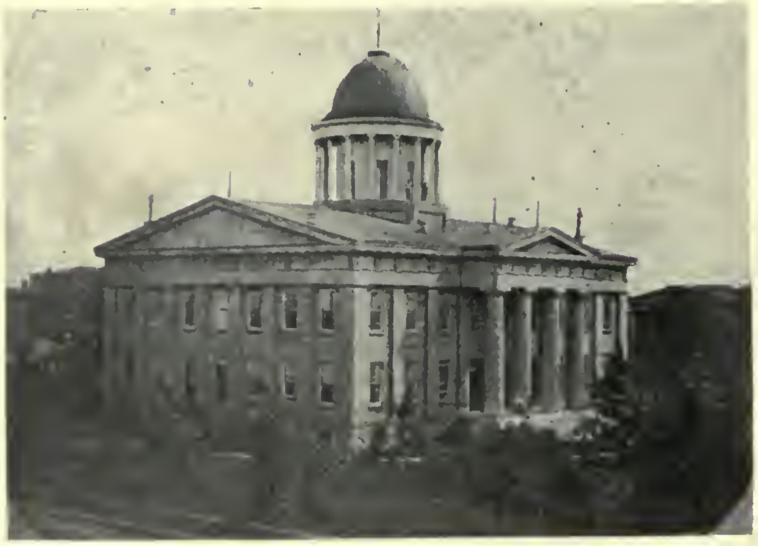
UNDER the title of "The Lincoln Farm Association," certain individuals have announced their intention to make the few Kentucky acres of Lincoln's nativity a national Memorial "to express in every way the frontier life of the yeomen who paved the way for our larger national life, and into which Abraham Lincoln was born," and have twice published, in a prominent weekly, sketches indicating the "improvements" they propose. The contrast between the announced intentions of the Association and the concrete form in which they have finally become visualized was so at variance as to arouse instant and well-founded protest, expressed both in the public press and through letters to the Board of Control.

Of the worthiness of such a Memorial — properly carried out — there can be no question; but when we learn that the natal log-cabin is not to be "restored to its original site," as was announced, but is to be set in a classic courtyard in the Museum Building, its significance and dignity dwarfed by gigantic columns three and four times its height, the matter becomes of pertinent interest to the country at large. Those who have contributed "to save Lincoln's birthplace from neglect and vandalism" wonder at the expenditure of their funds for constructing a formal, level "Plaza," splashed diagonally across the entire extent of these "few rough, uneven acres." Would not "neglect" be preferable to *such* "vandalism"!

Portico, Lincoln, Ill. Columns from Old Marine Bank, Springfield, Ill., 1809.


Log Cabin in which Lincoln was born Feb. 12, 1809. From drawing by J. Guerin.

Mt. Vernon, but a few miles from the nation's capital, has been saved for all time to the American people,— an object-lesson of the gentle and dignified home life of our first President. The Lincoln Farm offers an opportunity of picturing the life of an equally important period, in a remote locality of primitive simplicity. If the name of Lincoln stands for anything it stands for rugged sincerity and honesty of character and of intention, consistently adhered to through life. That these early surroundings must have been in part responsible for these characteristics we may well believe. Why, then, may not this same physical environment be cherished to convey its important lesson to future generations of Americans? Can we honor the "rail-splitter President" by dragging into the little plot where he plied wedge and axe the artificial insincerity of the Beaux-Arts? Are the natural rolling contours of the country-side to be rebuked by a scheme of arbitrarily formal planting, ridiculously at variance with the homely landscape roundabout? Is Lincoln's memory perpetuated by landscaping or architecture derived from degenerate European monarchies? Now, when nationalistic impulses are so powerful, this borrowed plumage should be cast aside in favor of something more native to our race, to ideals of American life and character, and the simple soul of Lincoln himself.

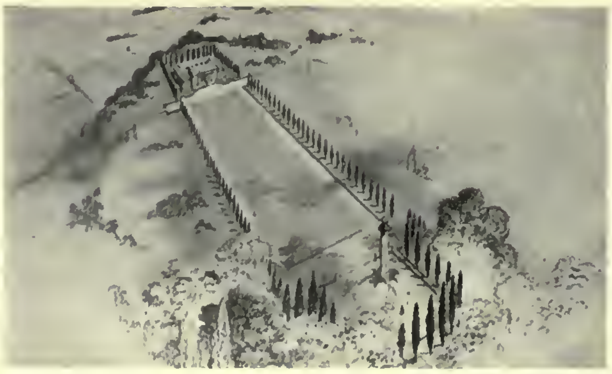

Old State-House (afterwards Court-House), Springfield, Ill. Lincoln often spoke in this building. From old photograph taken before alterations.

The attempt to make an American Versailles of this simple farm becomes the more absurd when we realize the differing local conditions. Versailles and our own Mt. Vernon, both adjacent to their countries' capital, have been sacredly preserved intact and "unimproved"! The little Versailles proposed for Kentucky is so remote that but few would ever profit by relics of Lincoln there buried. Rather, would it not be healthier sentiment, better American common sense, and prove in the end a truer Memorial to Lincoln himself to restore the farm *absolutely* to its original condition,— to be faithfully preserved as an important milestone in the varied life of our nation's progress?

Besides Washington, there are other places more appropriate for the location of a formal monument to Lincoln: Chicago, where the name of our Martyr President is already associated with many prominent parks and features; and Springfield, Ill., where Lincoln early lived and practised law, from which field he was called to take up his life-task at Washington, and where his body now lies.

For the type of architecture appropriate to such a Memorial let us go back to the very period in which Lincoln lived, when sturdy Greek motives, such as the old Springfield State-House, afterwards Court-House (within whose walls Lincoln often spoke), were native in common and dignified use. Certainly it would be difficult to better symbolize the character and personality of Lincoln than in architecture such as this. Even at Washington, amid all the pomp of our later national architecture, this sturdy, dignified building would well recall the simple grandeur of Lincoln's life — and death.

Lincoln's Home, Springfield, Ill. The leafless tree in front was planted by Lincoln.


Lincoln Farm Improvements. Bird's Eye View (From Collier's Weekly for Feb. 15, 1908).

Old Globe Tavern, Springfield, Ill. Lincoln boarded here after his marriage.

The Architectural Review

VOLUME XIV. NUMBER 12

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PLATES

Plates LXXXI.—LXXXIV.—St. James Church and Parish House, Batavia, N. Y. (Plans, Elevations, Sections and Details) — Robert North, Architect. C. A. Martin, Consulting.

Plates LXXXV.—LXXXVI.—State Bank Building, Hartford, Conn. (Plans, Elevations, and Section) — Benjamin Wistar Morris, Architect.

Plate LXXXVII.—Stable, George Horace Lorimer, Esq., Wyncote, Pa. (Plan and Elevations) — Field & Medary, Architects.

Plate LXXXVIII — Residence, Newton Center, Mass. (Plans and Elevations) — E. Q. Sylvester, Architect.

SINCE the Octagon House at Washington was purchased for its permanent quarters, the American Institute of Architects has been steadily gaining in dignity and national importance. The great banquet, some three or four years ago, attended by President Roosevelt and twoscore of the most eminent men in the United States, marked an epoch. Since then, under the presidency of Mr. Frank Miles Day, the Institute has celebrated its Fiftieth Anniversary, and amongst the ceremonies marking this occasion was the presentation of the Institute's first medal, to a distinguished architect who had come from abroad especially to receive it, after having been officially notified of the award by an American Ambassador.

Few realize how much of the success of this occasion was due to the untiring efforts of Mr. Day. The greetings received from other architectural societies and institutions of learning throughout the world were in themselves significant, having been written by men like President Eliot of Harvard, and others of equal eminence. All in all, it was a worthy celebration, whereby the Institute itself achieved a world-wide recognition not theretofore accorded it.

Mr. Day's most valuable work, however, has been of a more laborious and less spectacular nature. As a presiding officer he was prompt, business-like, and rapid; while the same precision and efficiency marked his conduct of the meetings of the Directorate, Executive and other committees, as of the Institute. It is not too much to state that he has reorganized and systematized the entire management of the Institute's affairs. Indeed, the reports presented at the last convention showed a degree of accomplishment on the part of old and new committees that has never in the past been equaled.

Under Mr. Day's administration thirty committees were kept actively at work. The Committee of Allied Arts became a real power; the Committee on Education accomplished remarkable results; and the Committee on Competitions took the first reasonable step thus far accomplished, in recommending that the adviser and competitors should meet and discuss the terms of the competition in advance, and that the adviser should be a practising architect. This committee also declared it unprofessional for an architect to compete, even if paid, unless the conditions are approved by such a disinterested professional adviser. A Specification Committee has done most valuable work, and will soon submit to the various Institute Chapters a model form of General Conditions, which includes the best features from the specifications of twenty of the most eminent architects in the country, standardizing such points as invitations to estimate, instructions to bidders, form of contract, form of bond, and general conditions, thus keeping the business relations independent from, and yet logically a part of, the specifications.

The creation of a Committee on Practice and the securing of the permanent services of a legal adviser, thus making effective work by the Judiciary Committee possible, is also an achievement of the utmost importance. This committee is a sort of Grand Jury, investigating cases brought before it, and, if necessary, acting as the accuser, so doing away with any possible stigma of jealousy such as might be attributed to the personal accusation of an individual. A Financial Committee has been appointed, and a scheme of general reorganization of the finances of the Institute is now in hand. Another important reform is the subdivision of the annual publication of the Institute into: (*a*) The Convention Proceedings; (*b*) The Annuary; whereby the publication of the Proceedings has been very materially expedited.

The Schedule of Charges has at last been put upon a better basis. It is now prefaced by a statement that the Institute is not a Labor Union, and that its recommendations are not mandatory, at the same time that it raises the minimum charge on small work. The attitude of the Institute towards other societies and its future relations with them are at present the subject of an inquiry.

The debt on the Octagon has been completely and finally paid, and Mr. McKim has been invited to design a Conference Hall and other extensions to the Institute's property. A Committee on Publicity has been appointed, and one of its most important functions will be the endeavor to place the profession in a better position before the general public.

In attempting to review Mr. Day's many activities while president of the Institute, perhaps no one effort on his part epitomizes his administration better than his untiring work for a wider recognition of architecture as a fine art. Richard Watson Gilder's tribute to the memory of Augustus St. Gaudens, though but an incident of the last convention, was an indication of Mr. Day's efforts toward raising the profession to a higher and more scholarly plane, and notable among the many admirable paragraphs in his retiring address was the following: "Even in the twenty years of my own experience, I can see a change from detraction and distrust to respect and friendship among architects." For this improvement it may be fairly said, in conclusion, that during a large part of these twenty years Mr. Day has worked as a member of the Board of Directors, as president of the Philadelphia Chapter, and as a member of many committees, toward bringing about this much-to-be-desired result.

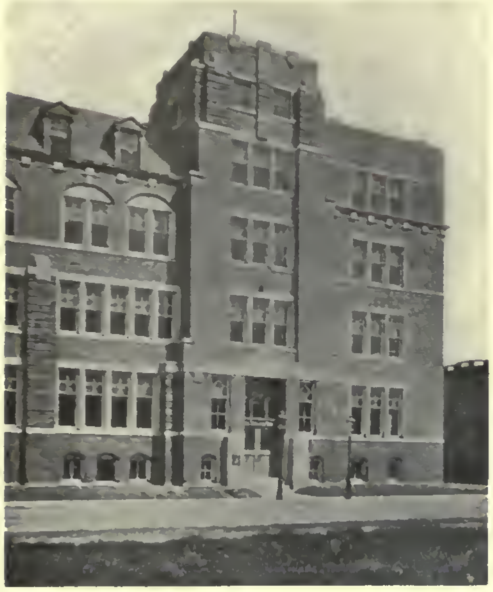
HOW history repeats itself! Rousseau speaks of the landscape artifices of his time as produced by "architects hired at great cost to spoil the face of nature." Would that we had earlier resorted to Jean Jacques Rousseau for a text and pendulous moral to adorn our tale! It may remain for the architects of this country to prevent, through the influence of their training and judgment, a few "misrepresentative Americans" from adding another to the long list of memorial freaks the complacent public pocket has made possible. More definite protest is made upon the opposite page; let us look to it that it is ***Lincoln's*** memory that we perpetuate and not the questionable taste and lack of good common American "horse-sense" of those having this memorial in active charge. Let us jealously care for the homes of our two greatest Americans, the fine old Mt. Vernon estate in Virginia and the remote little farm in Kentucky; before all things defending them from profanation in the name of a superficial æsthetics.

In the spirit of Lincoln's own inspired utterance at Gettysburg we cannot add honors to a spot where the spirit of an American immortal first saw the light. May no American ever set foot — or hand — upon it lightly; nor fail in instant protest when it is sought to obscure the gigantic figure of Abraham Lincoln, the rugged, the homely, the man!

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The American Architect")

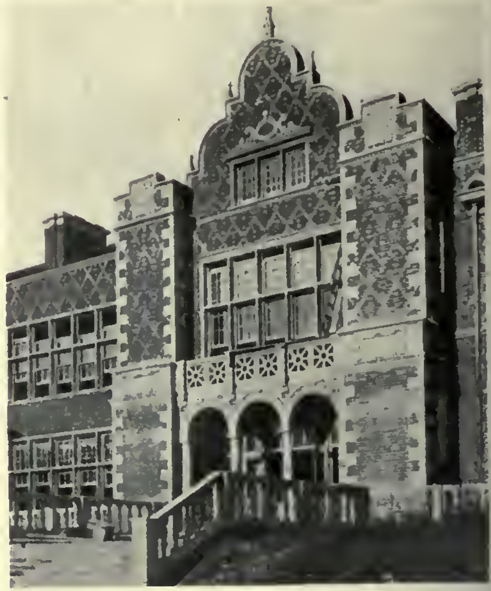


American School of Correspondence, Chicago.
Pond & Pond, Architects.

(From "The American Architect.")

Detail, Main Entrance, New York Public Library.
Carrère & Hastings, Architects.

(From "The American Architect.")



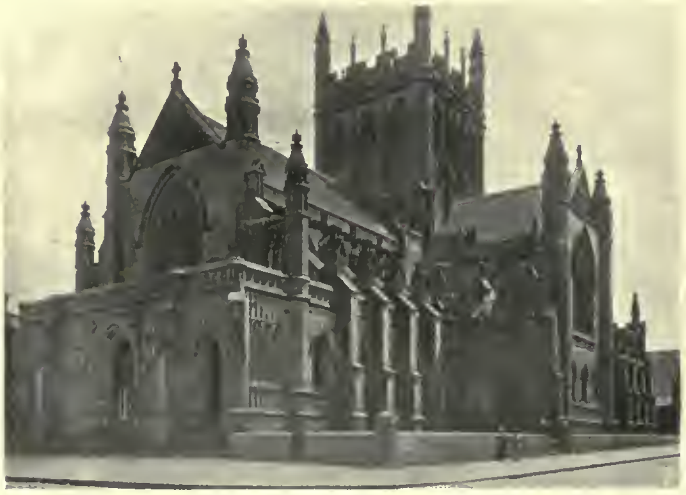
Entrance, William Clark School, St. Louis.
William B. Ittner, Architect.

THE development of cathedral architecture in the United States is becoming a matter of great importance. Many large projects are now on foot, projects which approximate in their magnitude and in the size and importance of their ultimate results the standards already set for cathedral building in the old world. On the other hand, the number of vast structures must, in the United States, remain limited; yet the constantly increasing quantity of dioceses presupposes a corresponding increase in the number of cathedrals, which must be such in their effect, even if their dimensions hardly exceed those of the larger parish churches. In *The American Architect* for November 2 are a plan and perspective of one of these smaller cathedrals, recently completed; namely, that for the diocese of Ohio, the architect of which is Mr. C. F. Schweinfurth. A dignified and monumental building, this Cleveland cathedral seems to fail in important particulars, due to the fact that the building itself does not give the conviction of its cathedral nature. Large in its details, it is not large in its parts or in its proportions. The available land was undoubtedly too small for really monumental effects, but even such land as was available was not used in its entirety. The church, only 175 ft. long inside, yet has a central tower and transepts, which inevitably result in making the interior effect still shorter. An attempt has been made to increase the apparent length by reducing the bay unit to unusually small terms, and as a result we get six bays in a nave, the length of which, in accordance with established precedent, should hardly have provided more than three. The side aisles, too, are unavailable for seating purposes, and the actual number of seats in the cathedral is less than is usually afforded by a parish church of good size. On the exterior there was certainly opportunity of increasing the building's length by prolonging the nave over the narthex, thus obtaining a deep gallery at the westerly end of the church and providing a monumental west front. We should say, in general, that the building was too low in all its parts and that the lavish detail and decoration do little toward making up for the radical defects in proportion. In spite of these criticisms, however, the building is most dignified and conscientious; but it is a parish church used for cathedral purposes, rather than a cathedral in its conception and in its effect.

We have reproduced before a general view of Messrs. Pond & Pond's American School of Correspondence in Chicago, which is as frank and unpretentious as it is direct and successful. We now reprint from *The American Architect* for November 2 a large-scale photograph of a portion of the main front. In the same number are also several photographs of Messrs. McKim, Mead & White's house for Mr. W. K. Vanderbilt, Jr., in Fifth Avenue, New York — a sumptuous piece of the regular thing in Fifth Avenue architecture of the millionaire period.

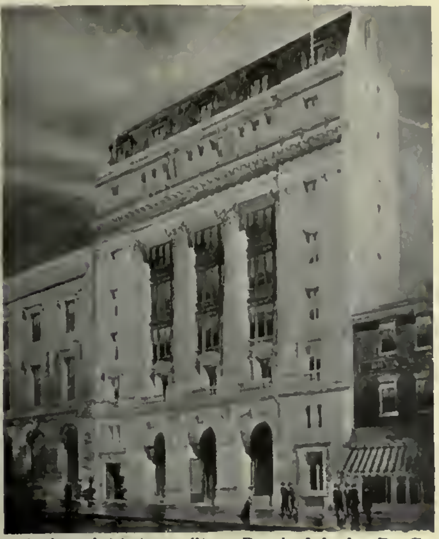
The issue for November 16 is pretty well given over to Mr. W. B. Ittner's Public Schools for the city of St. Louis. The major part of these have been illustrated before, but the photographs are well worth assembling in one group in order that they may show the breadth of appreciation and the depth of judgment that underlie all Mr. Ittner's work. We reprint a most interesting photograph of the central motive of the William Clark School, an altogether charming piece of modified Elizabethan brickwork. But for the fact that we have already published several views of the Patrick Henry School, we should reprint photographs of this particular building, which is, in our opinion, one of the most successful essays in school architecture, where brick is the essential medium, that has yet been made by a peculiarly gifted architect.

Corner of Rear Elevation, New York Public Library.
Carrère & Hastings, Architects.



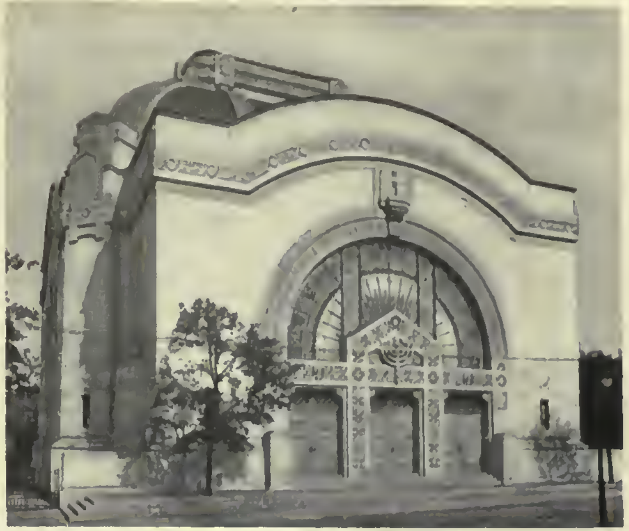
Trinity Cathedral, Cleveland, Ohio.
Charles F. Schweinfurth, Architect.

(From "Architecture.")



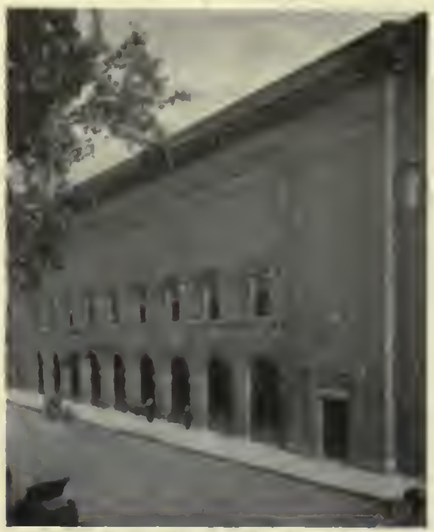
National Metropolitan Bank, Wash., D. C.
Gordon, Tracy & Swartwout and B. Stanley Simmons, Associate Architects.

(From "The Brickbuilder.")



Rodef-Sholem Synagogue, Pittsburg, Pa.
Palmer & Hornbostel, Architects.

(From "The Brickbuilder.")

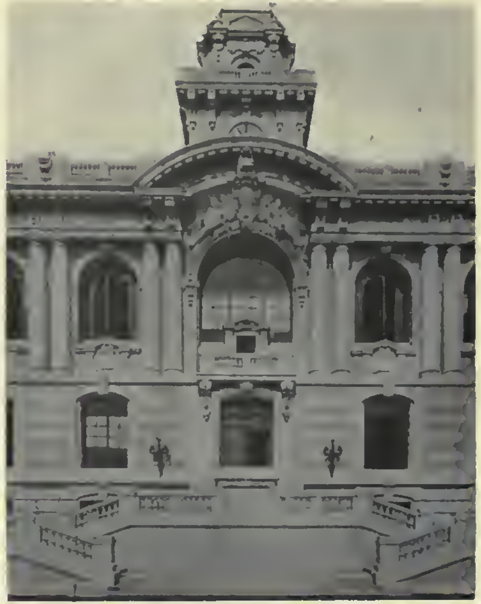


Fifth Street Façade, the Auditorium, St. Paul, Minn.
Reed & Stem, Architects.

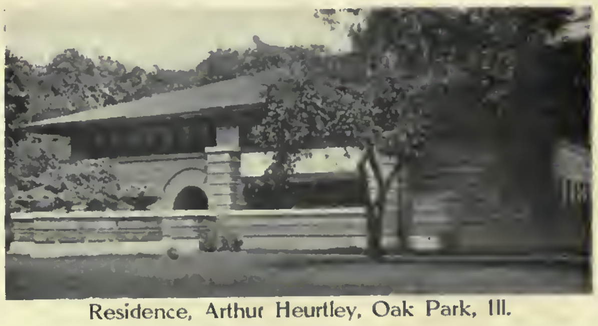
November 23 are published many photographs of Messrs. Carrère & Hastings's New York Public Library, and, which is far more important, a large number of drawings of the interior detail. Whether or not one is disposed to offer any criticisms of the exterior, in whole or in part, these cannot be made against the plan, or, particularly, the detail of the interior finish and decoration. No more delicately imagined or justly placed ornamentation has yet been evolved by American architects, and the interior of the New York Public Library promises to be a monument of restrained, judicious, and fastidious design. Elaborate and rich as it is in many particulars, it is yet characterized by an unfailing good taste, which contrasts it favorably with many other recent public buildings where this same decoration was no less rich, but failed wholly in point of refinement and pure beauty. The illustrations in the issue for November 30 are practically all from the recent architectural exhibition in Pittsburg.

Architecture for November has for its principal feature a large collection of photographs of Mr. H. J. Hardenbergh's Plaza Hotel, New York, a building the interior treatment of which does much toward counteracting the unfortunate nature of its exterior. We cannot but feel that in this particular case a very remarkable site and architectural opportunity were used to little advantage, the building itself failing wholly in point of composition, contour, fenestration, and expression of construction. From this issue we reprint, for purposes of comparison, the Bar-Room and a very beautiful drawing of a most finely conceived scheme for a National Bank at Washington, D.C., by Messrs. Gordon, Tracy & Swartwout, and B. Stanley Simmons.

(From "The Inland Architect.")



Detail. Library, Naval Academy, Annapolis, Md.
Ernest Flagg, Architect.

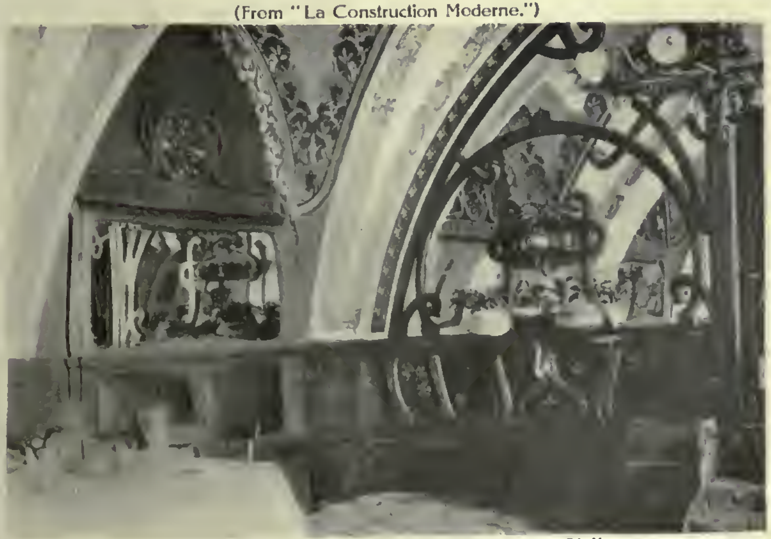


Residence, Arthur Heurtley, Oak Park, Ill.
Frank Lloyd Wright, Architect.

Two very interesting buildings are illustrated in *The Brickbuilder* for November: one, Messrs. Palmer & Hornbostel's Synagogue for Pittsburg; the other, Messrs. Reed & Stem's Auditorium for St. Paul, Minn. As we remember the first of these two buildings, the powerful and original design of the exterior is largely negatived by the unfortunate material, which is an ugly yellow brick; but as to the second building, it is as rational and effective in its exterior as it is complicated and ingenious in its interior planning; while the color-scheme, executed in brick of rich browns, purples, greens, and even yellows, is singularly attractive and satisfying.

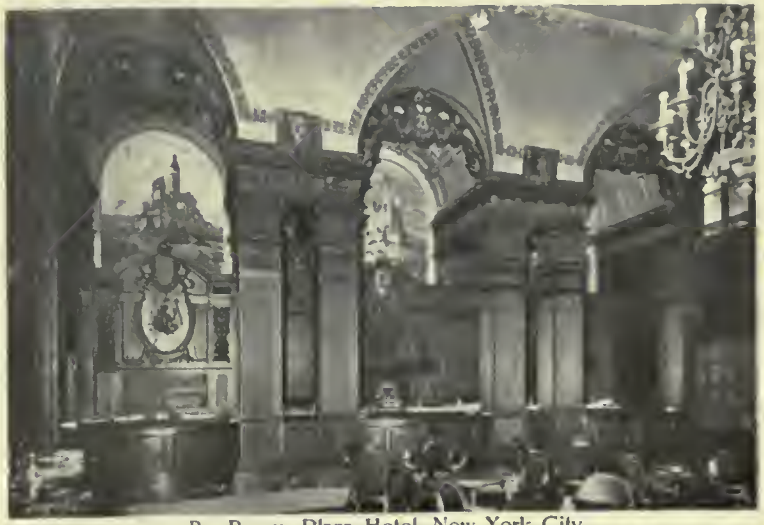
The Inland Architect for November devotes considerable space to photographs of the new buildings for the Naval Academy at Annapolis. Personally, we are quite out of sympathy with the version of the architectural style that has been adopted for this great national work, and we are unable to criticize it or comment on it, with

(From "La Construction Moderne.")



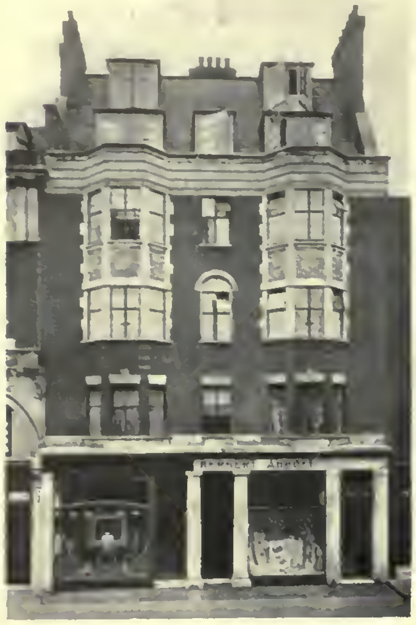
Dining-Room, Grand Hotel at Palermo, Sicily.
M. Basile, Architect.

(From "Architecture.")



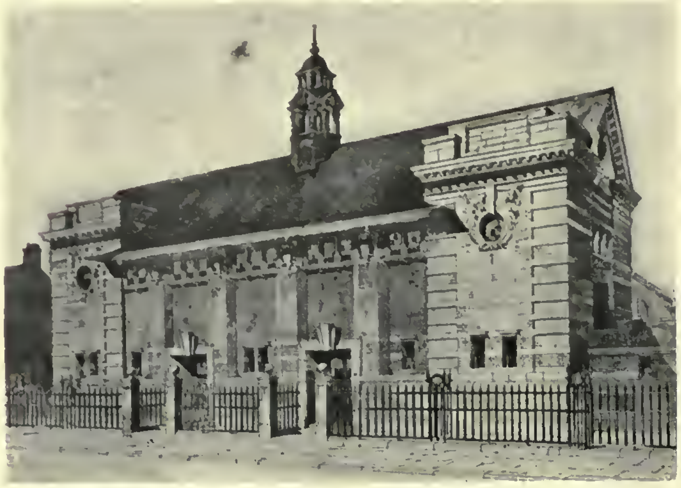
Bar-Room, Plaza Hotel, New York City.
H. J. Hardenbergh, Architect.

(From "The Builder," London.)



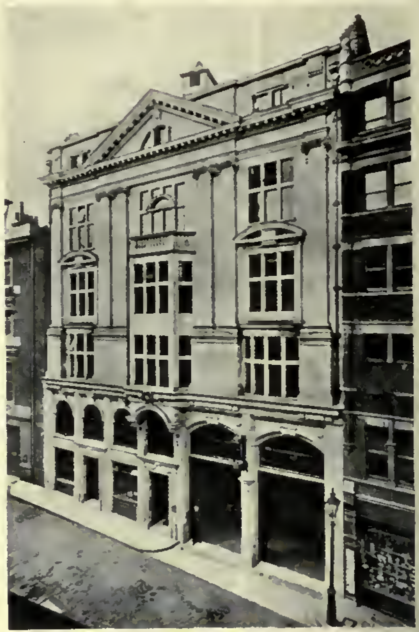
Flat, Duke St., Manchester Sq., W.
Kelly & Dickie, Architects.

(From "The Builder," London.)



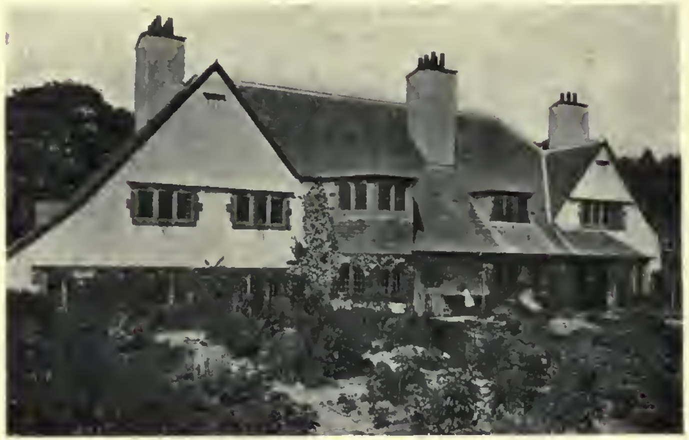
Design for Public Baths at Selly Oak.
Arnold Mitchell, Architect.

(From "The Builder," London.)

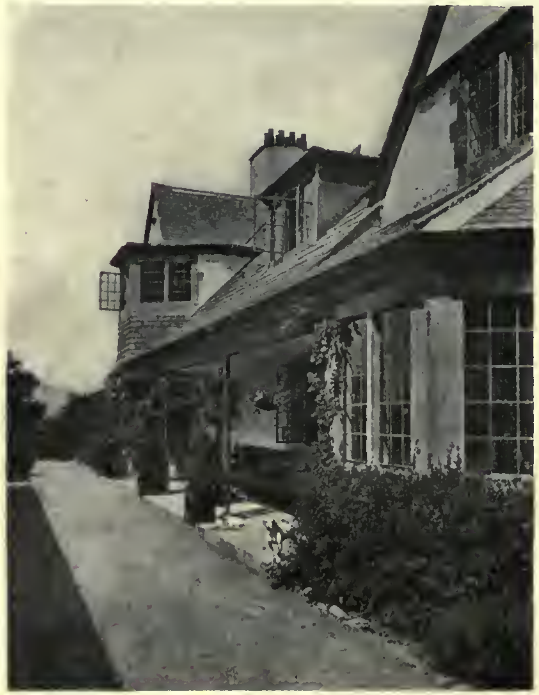


Headquarters London Salvage Corps,
Watling St., E. C.

(From "The Architect," London.)

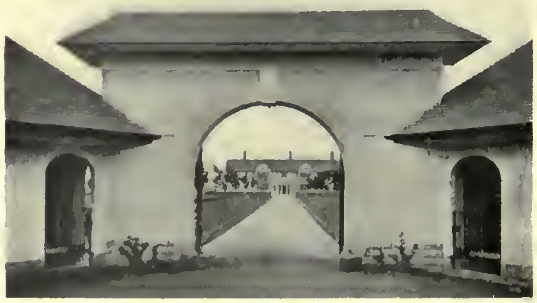


"Moor Crag," Windermere, Garden Front.



"Moor Crag," Windermere, the Terrace.
C. F. A. Voysey, Architect.

(From "The Builders' Journal and Architectural Engineer.")



View from Entrance Lodge, "Greystoke," near Warwick.
P. Morley Horder, Architect.

any assurance that our judgment might not be warped by prejudice, so we content ourselves by reprinting the central feature of the main building. Several of Mr. Frank Lloyd Wright's vividly personal private houses are published in this number, one of which we reprint.

The leading article in *Christian Art* for November is the second in the series on ecclesiastical heraldry in America by Mr. La Rose, in which he takes vigorous exceptions to a large number of the alleged "heraldic" symbols of certain of the dioceses of the Episcopal Church. This is followed by an article on the ecclesiastical work in the recent exhibition of the Boston Society of Arts and Crafts, a particularly well-written and interesting article on St. Vincent's Benedictine Abbey in the mountains of Pennsylvania, by Mr. John T. Comes, and a finely illustrated article on ancient ambos by Dom Henry Norbert Birt, O.S.B. In *Indoors and Out* for the month we find articles on the residence of the late Cecil Rhodes in South Africa, the "Wayside Inn" at Sudbury, Mass., "Four-Poster Beds," "The Weaving of Rugs," etc.

The Architectural Review (London) contains the conclusion of Mr. Champney's valuable series of articles on "Irish Ecclesiastical Architecture," a number of illustrations of "Modern Lead Work," and an obituary on the late George F. Bodley. Mr. Blomfield's "Hollington House" is quite the sort of scholarly thing one might expect from a man of his training, being based on conservative and liveable English precedent.

There are several interesting examples of the better sort of modern London street architecture in *The Builder* for November 2, one of which, by Messrs. Kelly & Dickie, we reprint, and also, in this same issue, a most excellent scheme for public baths by Mr. Arnold Mitchell; while from the issue for November 23 we reprint what seems to us perhaps the most misguided example of architectural design that has ever been called to our attention; namely, the headquarters of the London Salvage Corps. Just what idea underlies this amazing façade passes the comprehension of the reviewer. The manner in which slender steel supports are masked in decorative stone for the first two stories of an edifice which, at this point, branches off into the huge forms of the most misguided type of Renaissance is certainly a marvel of the practice of architecture. This is not architecture as expression, but architecture as purely artificial forms, without meaning, significance, or beauty. No better example than this could be used to place before architectural students as a manifestation of everything which should be avoided in the creditable pursuit of the once honorable art of building. November 30 is published an excellent design for a dining-hall and combination room for Selwyn College, Cambridge, by Messrs. Grayson & Ould, a consistently good piece of what, for lack of a better name, we call Collegiate Gothic.

One of Mr. Voysey's most charming creations in domestic architecture is published in *The Architect* for November 8, and we reprint it with the fullest appreciation of its perfect composition and its exquisitely English domestic quality. There is little else of really signal importance in this magazine for the month, while *The Builders' Journal and Architectural Engineer* is almost equally uninteresting, though from the issue for November 27 we reprint a view of an interesting gateway to a country-house by Mr. P. Morley Horder.

The illustrations in *La Construction Moderne* are really too discouraging either for comment or reproduction, though possibly the example of the vermicular style as exemplified in the Grand Hotel in Palermo, may prove of interest, if not of profit, to the observer.

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